

DOWN BEAT

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VICTOR APPEALS CASE TO WLB

Seventh Annual Band Poll Votes Begin to Flood

Flocks of Ballots Launch Selection Of Fave Musicians

On Saturday evening, October 30, at 6:30 o'clock, Jack Myers of Minneapolis posted the first ballot to arrive in *Down Beat's* seventh annual band poll. Two hours later, in Omaha, Patricia Platt put her selections in the mail. Dozens of others in quick succession must have followed, for up to the time this issue went to press there was a steady stream of ballots pouring in.

Incomplete tabulations of the early voting are supplied at the end of this article, but of course it is much too soon to predict strength on the part of any musician or band in the poll. Upsets may occur at any point along the line and close races may not be determined until the final stages.

Readers are urged again to familiarize themselves with the rules before filling out their

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Levy Defers Colored Opus To Next Year

Hollywood—Reports that Universal tops had scratched the all-Negro film musical, in preparation for production by Lou Levy, were vigorously denied by Levy before he departed from Hollywood for New York. Levy stated:

"The picture has been set back on the production schedule in order that we can complete another picture with the Andrews Sisters. It will probably be the early part of next year before we can get started on the Negro picture. I favored the delay myself because I didn't want to start the picture until I knew we would be in a position to do it right."

BLUE NOTES

By ROD REED

Confidentially, Ted Lewis admits his stuff is corny, but he's keeping it under his hat.

Now that instrumental music again is permitted on record, it is presumed most of the vocal accompaniment groups will go back to hog-calling.

Red Nichols is experimenting on a trumpet note to get rid of rats. Next he can work on it to eliminate wolves.

Ieki Vicki thinks bassinet is a bass clarinet.

BC has been elected King of Swing four times in *Down Beat* polls. With election again coming up opponents are campaigning on a platform of "No fifth term."

Sorry!

New York—Management of the Earl Hines band denies that he has scrapped his all-girl string section and returned to a standard set-up, as reported in the last *Beat*. It says the band is intact and is booked solidly on one-nighters for the remainder of the year. Source of the original story, considered authoritative, was the office which books Hines.

Work or Fight Edict Starting To Show Teeth

Vido Musso Case Indicates Draft Boards Mean It

Los Angeles—Case of Vido Musso, tenor sax star who left Woody Herman recently when his draft board told him to get with the war job or face immediate induction, is taken by musicians to mean the beginning of a real panic among the name bands to hold key men.

Many musicians in this territory, where the man-power shortage in the war plants is admittedly serious, have received letters from their draft boards warning them that they must find employment in an "essential occupation," but many

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Cats Fall Out To Open New Famous Door

New York—The new Famous Door opened here on 52nd Street two weeks ago with a wallop. On hand to watch Lionel Hampton and John Kirby run their bands through the opening night paces were more musician-celebrities than you'll ever find at a union meeting, including Benny Goodman, Tommy Dorsey, Gene Krupa, Red Norvo and Tony Pastor.

The new Door looks like a natural for quick success. It's a large room with a large bandstand and well-situated on the corner of 52nd Street and Seventh Avenue, plunk in the middle of Manhattan's night life.

Debut night reaction from the hep music world patrons found most comment on the place itself favorable. Hampton's band decidedly in approval and criticism directed against the booking of Kirby's smart, but comparatively small, band into so large a room where its subtle quality was lost.

In typical opening night tradition, BG, TD, and Gene all took a hand in the proceedings by getting up on the stand for a little improvisation. Missing was pianist Teddy Wilson, who once made up the fourth part of the famous Goodman Quartet (Goodman, Krupa, Hampton, Wilson).

Helen Becomes Mrs. Smith



New York—Helen O'Connell, former Jimmy Dorsey thrush, became the bride of Ensign Clifford Smith, scion of a wealthy and aristocratic New England family, on October 19 at St. Patrick's cathedral here. Above: the luscious bride and her new mate drink a toast to their future happiness. Below: Mr. and Mrs. Smith stride off to their honeymoon after the wedding reception. Warren Rothschild Pics.

Helen O'Connell Bride of Ensign

New York—Helen O'Connell's recent marriage here to Ensign Cliff Smith, her sweetheart of several years standing, will probably cause the former J. Dorsey vocalist to minimize her singing career in favor of a home life.

Smith, a Bostonian scion of a wealthy family and a former Harvard student, met Helen on a dance date some years ago while the singer was with Jimmy Dorsey and, while sporadic reports during the last year have had the two married, it wasn't until October 19 that the two actually said "I do" in St. Patrick's Cathedral here.

If and when the ex-Dorsey chirper does decide to return to work, it will probably be as a radio single on a program emanating from New York.

Band Queen Takes King

New York—Ina Ray Hutton, who fronts an all-male swing crew, was married on October 28 to Louis P. Parisotto, one of her band members. The wedding took place in Marion, Arkansas, after the couple traveled over from Memphis, Tennessee, where they were playing a theater date.

Hearings Begun Ten Days Ago On Record Ban

Company Objects to Paying Money Direct To Musicians Union

New York—Differences with the American Federation of Musicians have been appealed to the War Labor Board by the RCA Victor recording company, and formal hearings were started before an appointed panel on Wednesday, November 3.

In a letter to all Victor artists, J. W. Murray, general manager of the RCA Victor record division, states that the company is unwilling to pay money direct to the union for the benefit of unemployed musicians, as demanded by Petrillo, "or to persons not employed by us and who never have been employed by us."

"It had been hoped that before this time we would have been able to settle the difference with the AFM," Murray's letter states, "but the union has re-

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Handy Injured In Subway Fall

New York—W. C. Handy, composer of *St. Louis Blues* and other American song classics, was in a serious condition at press time as the result of a fall from a subway platform into the train pit. Apparently on his way home, the now aged composer lost his balance and fell across the subway tracks, striking his head against the rails.

Removed to the Harlem Hospital, Handy was placed on the critical list and his injury diagnosed as a probable skull fracture.

Art Hodes Set At the Hickory

New York—Art Hodes has settled with his new band at the Hickory House on 52nd Street here. With new girl Phyllis Lennon handling the vocals, the Hodes crew, real jazzmen, are trying their hardest to make out well with planissimo renditions of *Tea For Two* for the gin-rummy patrons of this spot.

Trick Switch On the Cover

Well, what d'ya know! The Voice borrows Benny's specks and clary, tries to make 'em swoon instrumentally, while Goodman rumples his hair carelessly and tries to make like Sinatra. Only catch is that BG can sing, while Frankie would never vja the clarinet chair in *Down Beat's* current poll for the selection of an all-star band. This touching scene was enacted at the Hotel New Yorker, where the Goodman band is playing.

Cow-Cow Boogie Girl Knocks Herself Out in Wax Session



All set to cut some wax in Hollywood, Ella Mae Morse checks the timing with Dave Shelley of Capitol. She's a Texas girl, aged 20.



Dave Matthews, saxist and now a free-lance arranger, scored *Shoo Shoo Baby* for Ella Mae, and warns her here to watch out for a tricky background in the last chorus.



Here we go! Ella Mae cuts the first one. She won fame singing *Cow Cow Boogie* with Freddie Slack, now is on her own.



Her husband-pianist, Dick Walters, conducted the band for the recording session, is touring theaters with her now. They're trying *No Love, No Nothin'*.



Whipped to the socks! It's 3 a.m. The date ran nearly six hours, three of which were overtime. La Morse ain't feeling frisky. But it's on wax, and mellow! *Charlie Mihn Pics*

Boys Play On at Nick's In Sort of Silent Fury

New York—Those who like their melodrama in big bunches and on a really stark kick, will do well to pay a visit to Nick's, the Greenwich Village home of jazz and the place where Dixieland is not Dixieland but, through a whim of the owner, Nicksieland or something. There are apparently more musical feuds going on all the time in Nick's than you could shake a shillelagh at.

The leader of the band there may not change every fifteen minutes, as has been claimed by some disgruntled mickey fans, but reports that have been seeping into the *Beat's* office during the last two years would seem to indicate that something weird is going on down below Fourteenth street.

First Bobby Hackett has a band at Nick's, then it's Eddie Condon as leader with Robert playing his horn in the band, then Brad Gowans is the batoneer, and in succession, Pee Wee Russell, Miff Mole, and Art Hodes take cracks at being the boss. But the strange part of all this is that the same guys always seem to be playing at Nick's, no matter who is in charge, and the side-men are always peeved at the leader, or at Nick, or at each other.

Either Nick (who plays a jazz piano himself when the spirits move him) understands musi-

clians better than we do and is really keeping everybody happy this way or else he's conducting a kind of musical Mafia Society.

Anyway, the point of all this is that there seems to be another brawl going on in Nick's, the upshot of which will probably be that Brad Gowans won't be leading the band next week but Miff Mole will. And ten will get you twenty that Brad will be right in there on that last reprise, playing like fury and with a dark scowl on his face.

And, oh, yes, George Wettling has left the comparative safety of Abe Lyman's orchestra to take over the drums at Nick's.

Red's Rat Yarn Sets Come-back

Los Angeles—Red Nichols, who recently managed to put over one of the most fantastic but successful publicity gags in the history of the music business, plans a comeback with a 16-piece band which he is organizing

Your Kiss Autograph



Betty Brewer

For the men in service, here and abroad, *Down Beat* presents each issue the kiss autograph of a popular dance band vocalist. The kiss, boys, is the actual lip impression of the canary herself, and the autograph below is in her own handwriting. This time it's cute Betty Brewer, singer with Tommy Dorsey, currently at the Hotel Pennsylvania in New York.

here. The story of how Red tried to drive the rats out of a northern California town was told in the November 1 issue of the *Beat* and received nation-wide attention.

Nichols and his new band will be handled by Ed Fishman, who recently left the William Morris Agency to take charge of the west coast activities of the up-and-coming Fredericks Brothers office.

Norvo Packed But No Signal

New York—Overseas trips for name bands remain in a constant state of confusion. Red Norvo, who was all set to journey across the waters with his band and Carol Bruce, has been reported going and not going so many times that the xylophonist himself doesn't know quite where he stands.

The bands of Benny Goodman and Abe Lyman are also rumored in line for overseas playing, their trips sponsored by the USO, but again no official corroboration has been made of the projected plans.

Jack Jenney On the Coast

Los Angeles—Jack Jenney, slip horn star who disbanded his own ork in New York recently, is working casual dates here pending expiration of his Local 47 transfer period of 90 days, after which he will be eligible for a radio spot.

Harlem Feet Happy Again, Track Jumps

New York—After a police-enforced closure that lasted for almost six months, Harlem's Savoy Ballroom re-opened here on October 22. Cootie Williams (given a 4-F at press time) and the Savoy Sultans started the dance sets rolling again, allowing a lot of happy uptown feet to start tromping at the "Track."

The spot was closed last April when police charged that the spot was a haven for prostitutes. The license commissioner took away the ballroom's permit and despite much pressure put on the police by liberal groups and religious organizations, the hall remained padlocked.

Other Savoy news has New York Local 802 raising the dance hall's wage scale for musicians. The new wages, in effect immediately will give side-men \$50 weekly pay envelopes, while leaders will get a minimum of \$75.

The ballroom will inaugurate a new "Savoy Canteen" night shortly, turning the spot over on Tuesday evenings to the USO, the YMCA, and the YWCA to be used for free servicemen dances. There will be no admission, refreshments will be on the house, and civilians will not be allowed to attend the dances designed to keep the uniformed men happy.

Erskine Hawkins and his band will follow Cootie Williams into the dancery sometime in November, before which time the spot expects to have a three-a-week Mutual network wire.

Hawk Trio to Follow Tatum

New York—Coleman Hawkins the ace tenor saxist, is set to follow Art Tatum's Trio into the Three Deuces club on 52nd Street, here sometime in January. Hawkins will build himself a trio for the date with Oscar Pettiford on bass and Bobbie Mosley on piano.

Vaughn Monroe Gets With It

New York—Vaughn Monroe, set for his army induction on November 10, gave his band their notice two weeks before that date. Monroe was also rumored already in line for a C.P.O. rating in the coast guard at press time, but confirmation of this was lacking.

Enric Madriguera and his orchestra followed Monroe into the Hotel Commodore, spot where Vaughn played his last date.

Helen Ward to Sing For James

Replaces Forrest On December 1, Unless BG Grabs

Los Angeles—It's another Helen in the Harry James camp. This time it's Helen Ward, who has been selected to replace Helen Forrest with the James crew on Dec. 1.

The papers had not been signed when this was written but the terms had been set and a contract bearing Helen's signature was en route to Hollywood where it was expected to be signed immediately by Harry.

Helen Ward broke into the musical limelight as featured singer with Benny Goodman. She accompanied the Goodman band on that heartbreaking tour of flops across the country that ended in the history-making stand at the old Palomar in Los Angeles. She was with the "Swing King" when he hit the top, left to "marry and settle down."

Recently she started a comeback with Hal McIntyre's band. When she left McIntyre it was rumored she would re-join Goodman, but it was BG's onetime protegee—Harry James—who was apparently able to make the best bid for her services.

Shoo, Shoo!



Hollywood—*Shoo Shoo Baby* is really Georgia Gibbs' baby, since she introduced Phil Moore's current song-smash many moons ago at Cafe Society Downtown in New York and later over the air waves. Lou Levy grabbed it for Leeds Music and the Andrews Sisters and today it's in every canny's repertoire. Georgia is still vocalizing on the Durante-Moore radio show.

Browns On Busman's Holiday



Hollywood—Les Brown and his band succeeded Charlie Spivak and crew on the bandstand at the Palladium last month. Arriving in Hollywood ahead of the date, where do you think Les took his pretty wife for an evening of relaxation? Why, to the Palladium, of course, to listen to Spivak.

Teddy Walters Shakes Himself and Discovers Fame Staring at Him

by FRANK STACY

New York—Not that I want to throw stones at Frank Sinatra, who sings a very nice lyric indeed, but the swooner has suddenly found himself some fancy competition. Teddy Walters, twenty-two years old and a former Gene Krupa guitarist, has formally entered the lists of swoon singers and, if present signs are any indication, will soon be right up front with a big name band making a lot of singers wish either that they had more control over their vibrato or less Walters competition.

Like a lot of stories in the music business, this one took place over-night. One moment Walters was sitting in with a small outfit in the Three Deuces, local 52nd Street night club and the next thing he knew he had a manager who was talking over terms with Tommy Dorsey who wanted Walters to sing with his band.

Starts In Wrong Key

It happened like this. Walters, whose father is Danny Alvin, the famous Dixieland drummer, has worked with several name bands in the past as an instrumentalist and has also sung on occasion with the bands of Ray Noble and Krupa. It was Teddy who took over Johnny Desmond's vocals for a short time when Desmond left the drummer's band to go into service. Nothing much happened vocally at that time, chiefly because the arrangements for voice which Desmond had left behind were in the wrong key for Teddy and strained his voice.

He had always wanted to sing, even though he plays excellent guitar and could always make a good living at it, but after being replaced by Ray Eberle in Krupa's band he decided that being a vocalist just wasn't for him and he more or less gave up the idea.

Joins Ben Webster

When he came into New York a short time ago, Teddy had to wait around for his union card, so he started playing guitar with small bands just to keep in practice and found himself a niche finally working with Ben Webster and his combo at the Deuces. Jack Gale, a local impresario,

heard Walters playing guitar, thought he had something special and brought him to the attention of music publisher Jack Robbins. Robbins, too, was impressed by the youngster's work and signed him to write a couple of books on guitar technique.

Teddy hadn't done any singing at the Deuces at this time; in fact, it never occurred to him to give out with any vocals. One night, however, when he and bass player "Slam" Stewart were jamming together after hours, he sang a chorus of *Ghost of a Chance* and everyone thought that it sounded fine, but nothing further happened.

Robbins Catches On

It wasn't until one afternoon up in the Robbins music office, when Teddy sang the lyric to a



Teddy Walters

new tune of his called *Ain't Love Grand* that his new manager, Gale, noticed how well the guitarist sang and asked him why he didn't work harder at it. So Teddy cooked up a few numbers (*If I Had You*, *Sunday, Monday, Or Always*, and *When I'm With You*) and, again during an after-hours session, sang them for publisher Robbins, who made a special trip to the Deuces to hear him sing.

Robbins was not only impressed by the quality of Teddy's voice, he instantly pronounced him a natural and beat a fast trail to Tommy Dorsey's office to tell the trombonist about the vocal find.

A little more than three weeks ago, TD went into the Deuces and listened to Teddy sing. One number was enough for Tommy to ask: "When do you want to begin?" Tommy is also reported to have said that within six months, Teddy could become one of the top vocalists in the country.

In New World Now

At any rate, Teddy has found himself in a new world. He is set to start work with Dorsey soon (was already rehearsing with the band as this was written) and, with any kind of continued good-luck, has a good chance to make the top of the pile and start edging Sinatra and the other so-called swoon singers.

His voice is peculiarly warm and rich. Occasionally rough, the ragged edges seem to add rather than detract from the definite charm of his singing. Being an accomplished musician, he has been able to develop a phrasing and tone that are really out of

Relaxing At Cafe Society



New York—Celebrating the return of lights to the Gay White Way, this group of celebrities relaxes at Cafe Society. Left to right: Sgt. Sid Gould from the army air force show, *Winged Victory*; Mildred Bailey, singing star at the Cafe; Sgt. David Rose, also from the army show; Milt Ebbins, Count Basie's manager, and Jack Bregman, music publisher.

Saunders King Gives Break to First Boss

San Francisco—Saunders King and orch are back home, and therein lies a human interest yarn. Several years back the lyrical voice and groovy rhythms of Saunders King and his sextet were attracting attention at Jack's, the little jazz joint out on Sutter Street.

Those in the know predicted a national rep for the King unit.

First break came when the band cut four recordings that sold fast. Followed then a contract with the Backstage doing so-so biz, but after the King opening the nitery turned overnight into a gold mine. From there the band went to Hollywood and crashed the pictures. Then it began pulling crowds to the Aragon ballroom and the Mocambo club.

King started to get offers from New York, and recently, after playing a one-night stand in the bay area, theater people wanted him for appearances at the Orpheum in Oakland and Warfield in San Francisco. But King said no to all of them.

Instead he brought his band back into Jack's, the little jazz joint out on Sutter Street. Reason: Facing his final physical examination for a date with Uncle Sam, S. K. wanted to play his last engagement in the spot that gave him his first break!

—David Rosenbaum

Jerry Shelton Goes Abroad

New York—Jerry Shelton, accordionist, singer Ella Logan and Edith Delaney, dancer, were set to go overseas at this writing, comprising a USO unit. Shelton recently completed four pictures on the west coast and will soon be seen in Olsen & Johnson's *Crazy House*.

He declined an offer to make three more pictures and a deal with CBS to entertain overseas, whereas Ella Logan could have earned \$100,000 by remaining in the States. Edith Delaney's husband was killed in action six months ago in Tunisia.

Ryan Batons Barron Band

New York—Tommy Ryan, former Sammy Kaye vocalist, has taken over the direction of Blue Barron's orchestra. He opened with that band three weeks ago in New York in the Green Room of the Hotel Edison. Barron, who was inducted by the army in October, has not given up his orchestra completely, but will continue to own a share of it and to get billing.

the world. Not remotely imitative, Teddy's voice is distinctly in a class by itself and on the strength of the audience reaction that I witnessed the other night at the Deuces and on what my own ears told me, I can't hesitate a minute before picking him as a real bet for the biggest of big-time and in short order.

James to Face Possible Draft Call in Month

Board Agreed Not To Re-classify Him Before December 15

Los Angeles—Harry James faces possible—not necessarily probable—induction into the armed forces sometime after Dec. 15. Here are the real facts of the bandleader's status in relation to the selective service act:

When the MGM studios put two pictures into preparation which called for the James band, the picture firm's legal department secured an agreement or understanding from James' draft board that he would not be classified as subject to induction before Dec. 15.

Inasmuch as the bandleader is the father of two children and drafting of fathers was not expected to be general until approximately that time, the agreement might not have been necessary, but due to the amount of money involved in pre-recording operations and other preliminary expenses for musical pictures the studio wanted to be on the safe side.

This agreement has been referred to incorrectly as a "deferment". James had not at that time, and has not yet been, reclassified as I-A. Therefore no deferment was necessary.

Whether James is reclassified as I-A when the studio's agreement expires depends entirely on his draft board, his order number and the other factors that enter into classification of fathers. He is signed to open at the Palladium in Hollywood on Dec. 28. Palladium officials said they were prepared to "face the eventuality" that he might not be able to fill the engagement.

played here since his appearance at Uptown Cafe Society more than two years ago.

Price paid for the Basie band is considerably higher than that usually paid to bandleaders for taking over the Blue Room's bandstand, but it is expected that the Count will more than compensate for that when his attendance figures are tallied.

Film Spotlight Show for Boys

New York—Spotlight Bands, show sponsored over the Blue network by Coca-Cola, will soon be photographed on 16 mm. Kodachrome and distributed in army centers, both here and abroad. The show which offers the music of a different band every night in the week except Sunday emanating from various service and defense plant areas and heard at 9:30 p.m., will be filmed in a series of four short subjects and will have no commercial angle.

Basie Starts Lincoln Date

New York—Count Basie and his band opened at the Blue Room of the Hotel Lincoln here on November 5 for an eight weeks' engagement. The date marks the first dine and dance engagement that the Count has

Great Scott, He Sure Picks 'Em!



New York—Raymond Scott is as meticulous about his pigeon vocalists as he is about the blend in his reed section. Helen Young, who used to sing with Johnny Long, is the latest to join the parade of Scott chirps which has been beautified by the charms of Nan Wynn, Gloria Hart and others. Listen to Helen on Tuesdays over CBS from 11:30 to 12 p.m. (EWT).

So It's Gail



New York—Last issue we were confused about the spelling of this pretty chick's name, the new singer with the Bobby Sherwood band. It's Gail! She's also decided about her last name, which is Landis for the record. Gail Landis is really Bobby Sherwood's sister, you know.

James Kollar Pic

Scope of Piano Speech Frightens Henke After Playing Two Decades

Chicago—Adolph Treusch, manager of Elmer's Cocktail Lounge, has been doing a bit of all right as a discoverer of talented pianists. His first discovery, Dorothy Donegan, graduated to the swank Latin Quarter and is scheduled for motion picture work in Hollywood. His second discovery, Robert Crum, is currently featured at the College Inn of Hotel Sherman.

Now, Treusch has come up with his third discovery, Mel Henke, of whom he says, "I can't say too much in praise of Mel's work and feel that he will

but, in the meantime, his opinion is shared by many musicians and critics.

Henke is 28, a native of Chicago, and the son of a musician who holds several scholastic degrees. He began the study of piano at 7 and throughout the next ten years was thoroughly schooled in the rudiments of music. Has been playing solo and with dance bands around Chicago for the last ten years.

Plays What He Feels

His present job at Elmer's is his best break. Here he is permitted to submit his musical creations for audience reaction without managerial interference. He has been given a free hand in the selection of material. His particular forte is "modernizing the classics." This treatment should not be misconstrued with the much abused "swinging the classics."

Henke does not entirely agree with the many musicians who feel that jazz offers the greatest opportunity for creative endeavor. Nor does he concur with the teachings of the strict classical school that a composition must be interpreted specifically as the composer intended with no alteration of the original melody, harmony or rhythm. In modernizing the classics, Henke often applies the rhythmic and harmonic ideas of Gershwin, or other moderns, to compositions such as Chopin's *Fantasy Impromptu*. Sometimes he reverses the procedure and employs the ideas of Chopin, or other of the masters,



Mel Henke

achieve even greater success than the others."

Time will tell whether or not Adolph's enthusiasm is justified

Carl's Chick



Chicago—Carl Ravazza, who played the last few weeks at the Blackhawk restaurant without a girl singer, after Bonnie Boyd became ill, found a Chicago pigeon who is really in there. She is Jackie Van, a native of the Windy City, who has sung with several bands previously, including that of Henry King. Jackie joined the band two weeks ago, will go to New Orleans with it as vocalist. Maurice Seymour Pic

in evergreens such as *I Surrender Dear*, and *Body and Soul*, or on jump tunes like *I Got Rhythm*.

Has Definite Opinions

Henke has definite opinions about music and says, "I think classical music has been hindered by tradition. By the same token, jazz has made rapid progress because there are no limitations. I sincerely believe that in due time there will be a merger of the two classifications, and hope that my work will contribute toward this end."

"Fortunately I find tonal satisfaction and consonance in music that some people find dissonant. I do not expect everyone to understand my music. If they did I would become worried, for music should create moods and stimulate emotions rather than a mere understanding. I have arrived at a very esthetic point in my particular endeavor. By this I mean that I have become so enthused in what I am doing that I am a little frightened as to the unlimited possibilities of what one can say with the piano."—pea

Charlie Spivak At the Sherman

Chicago—Charlie Spivak and his band moved into the Sherman Hotel here on November 5, after finishing a successful date at the Palladium in California. While Spivak's group didn't do any sensational record-smashing during its west coast stay, its attendance figures did measure up with the grosses of other and more established name bands and the Palladium, well-satisfied with Charlie's work, wants him to play return engagements.

Spivak is set to open at the Pennsylvania Hotel in New York in December and may play a Paramount theater engagement in that city the first of next year.

Although earlier reports had new singer Irene Daye leaving Spivak, press time had it that the gal vocalist would remain as featured warbler. To date, no group replacement has been made for the Stardusters, Charlie's former ace vocal group.

New York—Louis Armstrong and his orchestra played their first Broadway engagement in several years when they opened at the Loew's State theater here on October 28.

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CHICAGO BAND BRIEFS

Advent of Roy Eldridge late last month at the new Preview on Randolph street and continuance of Red Allen and J. C. Higginbotham with Stuff Smith at the Garrick Lounge caused that section of the Loop to leap lightly . . . the Cabin Boys, Bobby, Tyre and Raymond, came into the Three Deuces for a run, switched to the Blinking Pup on November 9.

Jimmie Lunceford is set for a week at the Regal theater starting November 26, while Carl Ravazza, with his new canary, Jackie Van, succeeded at the Blackhawk restaurant by Del Courtney, play the week of November 19 at the Oriental before their trek south to N'Awleens . . . New revue at the Latin Quarter saw the introduction of Joan Merrill and the return of Dorothy Donegan to the piano spot.

Out on the south side, the Club DeLisa opened a new floor show with Louise Cook while Red Saunders continues on the band stand . . . Carl Schreiber takes his band into the Hamilton Hotel for dances on Friday, Saturday and Sunday each week . . . Toasty Paul, hardy Chicago perennial, is at the Vine Gardens.

BANDS DUG BY THE Beat

ROY ELDRIDGE

(Reviewed at Preview Cocktail Lounge, Chicago)

A critical analysis of "Jazz" would be like reviewing the Webster dictionary! He's the standard for the best in trumpet playing to many, if not most of the hot cognoscenti, and suffice to say that his thrilling range, technique, and most of all, his incomparable ideas are as truly great today as they've been for fifteen years . . . which still doesn't make him an old man.

Roy's gathered together some of the favorite men in the business, including his brother Joe on alto; Ike Quebec, "Lips" Page associate, tenor; Rozell Gale, piano; Ted Sturgis on bass, and solid Harold West, drums. It's Roy's ideas that drive the whole unit, though, and they're clicking with some great jazz to a crowded lounge nightly. Everybody gets his solo turn, with West's backing and inspiration to musician and listener. His beat is too much!

Hitting the big leagues of show business for the past few years has given Roy a fine line . . . his vocals and comments on tunes bring out his terrific personality. He's a fine entertainer as well as musician, and the combination of talent puts him at the top of small jam-crew leaders.

Uncle Sam still wants one of the musicians' favorite sons, it seems, so this great outfit may not be long with us. However, even his two appearances at the Folies Bergere in New York, and here have given a wonderful impetus to jazzmen and appreciators. Joe, Ike, and the rhythm section also deserve a great hand . . . both for fine backing and excellent service in their own solo spots.

Roy Eldridge still means "Jazz" to thousands . . . a listen to this outfit will tell you why. —bee

ADAM LAMBERT'S SIX BROWN CATS

(Reviewed at Silhouette Club, Chicago)

These "cats" are killers, man! Coming to Chicago from New Orleans just recently, they've occasioned a lot of favorable attention from jazz devotees in both burghs. Paced by Adam

Lambert, guitar, they deliver a solid four that makes for fine improvisation. Personnel, etc:

Tom Jefferson, trumpet, is an exciting, imaginative player, definitely of the younger school of progressive hornmen. He's the winner of one of Louie's annual horn awards at Pops' school in N.O., and comes on as if to justify such faith from one of the original purveyors of imaginative music to hit the Windy City, over two decades ago.

Phamous Lambert, brother of leader Adam, plays an extremely rapid-styled piano, with a flock of interesting ideas for the ear to play with. Both Lamberts are veterans of some of the south's best colored territorial bands, and show their schooling in their good taste and solid beat. Holding forth on Bourbon street in the Vieux Carre for three years, they were musical highlights of the Quarter, with numerous traveling hornmen dropping in for kicks.

Stan Williams, the other Crescent City member of the band, keeps a full set of hides in action for backing of the soloists, and takes an attention-grabbing solo frequently. He's strictly in there on the showmanship angle, too, and has drawn a big hand at his concert appearances.

Two Chicago musickers, Eddie Johnson, tenor, and bassman Duke Saunders, have joined the Cats since their northern invasion. Johnson is one of the best tenormen around, and his playing has never sounded better. Saunders takes full charge of the beat from his bass, and plays in impeccable style.

It's something they'll give the more polished and better known units something to think about, as the Cats keep jumping all the way, whether it's an exciting three-way tenor, trumpet and guitar arrangement, or solid solos by any man on the stand. They've been getting a nice local buildup and seem destined for some real action. Watch 'em! —bee

Lay That Fiddle Down, Bud!



Chicago—Even a lovely vocalist like Harriet Collins can't separate Buddy Franklin from his first love—the fiddle. They're both just fiddlin' around here, but Buddy's band and Harriet's songs are a nightly feature at the Aragon ballroom, where they are scheduled to remain until the end of the month.

Give
DOWN BEAT
For Christmas

Christmas shopping need not be a problem at all this year. Your music-loving friends (those in civilian life as well as those in the services) will consider DOWN BEAT a very thoughtful and appreciated gift. It's the best way to remember your friends and loved ones throughout 1944.

* * *

Use the card attached to this issue for four gift orders. Additional orders may be entered on a separate sheet.

* * *

A Christmas gift card bearing your name as donor will be sent to recipients.

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STRICTLY
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by THE SQUARE

Dottie Dotson, the Texas dynamo with the Chuck Foster band, eloped on October 16 with Capt. Eugene L. Boyd of the army air corps. She left the band in St. Louis on November 4 and joined her new husband in Walker, Kansas. . . Joe Hall, ex-Casa Loma pianist and now a navy photographer's mate, is awaiting sea duty in Norfolk, Va.

It's Bonnie Baker legally now, with court permission to forget her real name, Evelyn Nelson. . . Joe Marsala's new band is said to be a killer. . . Meyer Davis, Jr., son of the band leader, is missing in action. . . Duke Ellington has smashed twelve year attendance records at the Capitol theater on Broadway, and was held over, of course.



Charlie Barnett fired his whole band one night—and hired them all back next morning. . . Anita Boyer probably will follow deb-singer Phyllis Stewart in Downtown Cafe Society. . . Richard Dyer Bennett

is back at the Village Vanguard, and the intellectuals are happy again. . . Moe Gale has signed Hot Lips Page and Ann Cornell.

Look for Betty Bonney, chirper, and Irving Cottler, tub-man, to cut out from the Jerry Wald band. . . Chavez, the band leader who almost died from a stabbing, is fixing to wed the chick who allegedly wielded the knife, they say. . . Sinatra is now buying pieces, instead of being cut up into them. He has part of Mark Warnow's new musical, What's Up, 'tis said.

Pops Whiteman makes his bow as new Blue Network conductor on December 5, with the weekly Sunday show scheduled from 6 to 7 p.m. (EWT). George Wettling may beat the skins again for Pops. . . Will Harris, veteran producer, has teamed up with Harold Cowan to operate the Professional Artists Studio at 203 North Wabash, coaching all forms of theatrical and dramatic art.

Names of three members of the Gayety theater orchestra in Cin-

Coupla Natives



St. Louis—Del Courtney is a native of California, too, which gives him an excuse to get chummy with gorgeous Jenn Bartel, who was Miss California before she was selected as Miss America of 1943 at Atlantic City. Courtney takes his hand to the Blackhawk restaurant in Chicago on November 17 for a long stay.

cinnati are Tiddle, Little and Swallow. . . CPO Jack Egan, former Alvino Rey manager, had a field day at the Earle in Washington, with his former fiancée, Marjorie Weaver, on the screen, and Eileen Ritter, his current pash, heading the stage show. . . Bobby Coelet, playboy-drummer, is now in the Aleutians.

Mickey Goldsen resigned from Leeds Music and at press time was en route to Los Angeles to close a deal for a new music publishing enterprise with "important figures." Could they be the ones associated in Capitol Records? . . . Irving Fasola is playing on the river boats out of New Orleans for kicks.

Reorganization of Jan Savitt's band is completed and it is hard at work. . . Marion Hutton is under contract to GAC now, in case you didn't know. . . Xavier Cugat comes back to the Waldorf-Astoria to succeed Leo Reisman.

SITTIN' IN



TENOR MAN

His "choked" tone's
Stolen from Barret—
His style is from the Hawk—
But he's the band's
Star "hot" man—
You'd think—to hear him talk!

—gbb

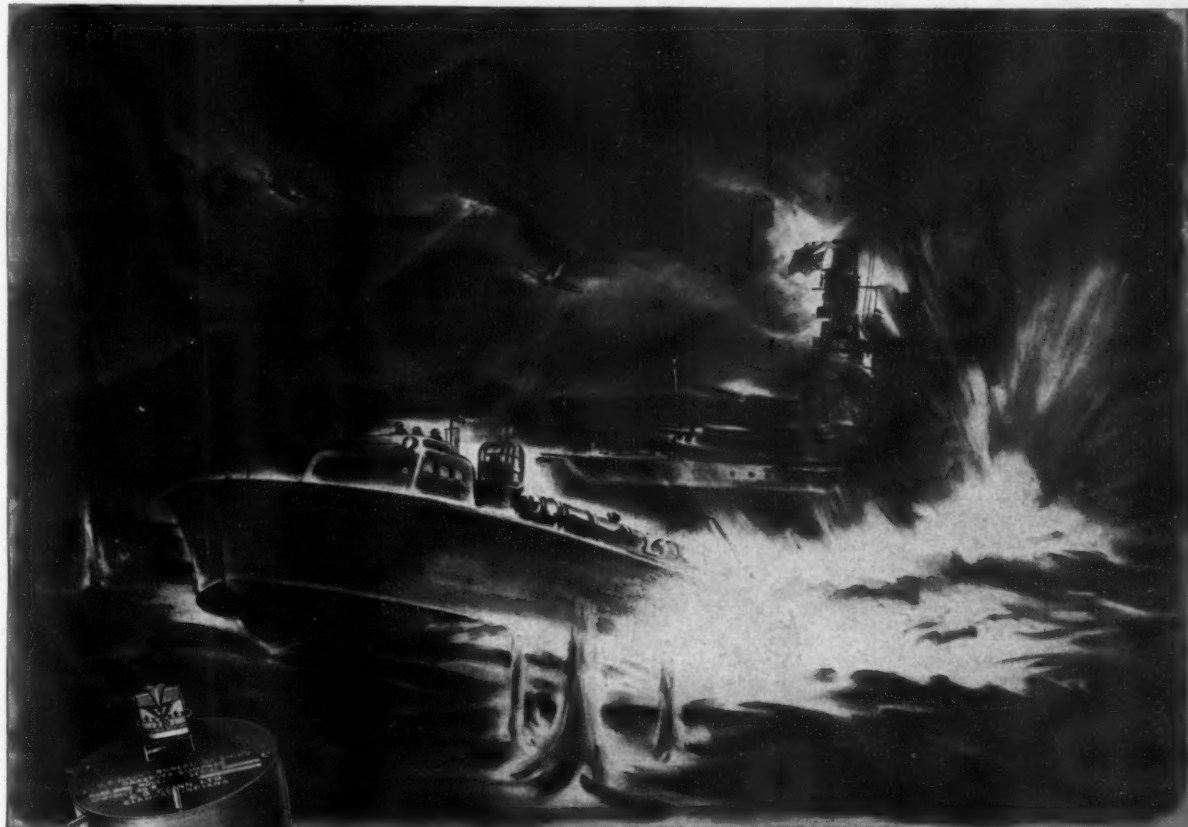
Tracy-Brown Turned
Out Some Good Men

Chicago—As a matter of curiosity, editors of the *Beat* decided to check up on the ultimate fate of the Tracy-Brown orchestra, mentioned in the editorial about Ben Bernie this issue and rated in the middle twenties as one of the finest dance bands in the middle west. They wired Grady Watts, manager of the Sonny Dunham band, who worked with Tracy-Brown at the Plaza restaurant in Pittsburgh in 1929 and 1930.

He reports that Frank Tracy, who played tuba, is now a successful promoter and theatrical manager, and that his partner-leader, Nelson Brown, violinist, retired to a commercial venture

during the Pittsburgh engagement.

Some other well known musicians who were graduated from the Tracy-Brown ranks are Matty Matlock, Ray McKinley, Spud Murphy, Mannie Strand, Skippy Anderson and others, according to Watts, who says the band was ten years ahead of its time and was a front runner of modern musical style, although it never gained national prominence.



Speeding Victory Today
**TO GIVE YOU BETTER
CONNS TOMORROW**

The Observer Compass is standard equipment on the famous PT boats. A portable compass equipped with flashlight for guiding these hard hitting craft on night forays. Pounding the waves at high speed, these spectacular torpedo boats really give a compass "the works," but Conn quality and precision have stood the test and have won high praise from the Navy.

ONE of the most spectacular weapons of the war, the PT "Mosquito" boat, has given the Japs plenty of headaches. Stealing swiftly upon an enemy fleet in pitch darkness, firing their torpedoes, and speeding away to safety, these deadly little craft have sent thousands of tons of Jap warships to the bottom. Conn is proud to furnish the Observer Compass shown above to this valiant little fighter.

Hundreds of men who have worked together year in and year out making the world's finest band instruments are still working at the same benches making extra precision equipment for our Armed forces. Shown here are Billy Mott and Frank Hart, who have worked for 40 years side by side on final assembly of Conn cup mouthpiece instruments and are now making Conn Observer Compasses.

These men are helping speed Victory today so they can return to building Conn band instruments tomorrow. But they will return to their peacetime trade equipped to build better Conns than ever before. Like hundreds of other Conn craftsmen, building intricate navigation in-

struments for airplanes and ships has taught them new standards of quality, has given them greater skill and experience. They have been equipped with the newest and most modern precision tools. This added experience, this new equipment means one thing—Conns of tomorrow will be better than ever!

In the meantime, we all have a war to win. Let's buckle down as never before. Let's do everything we can to hasten Victory. C. G. CONN, LTD., Elkhart, Indiana.



The Army-Navy "E" Flag awarded to Conn on July 30, 1943, for Outstanding Production of War Materials.



Billy Mott joined Conn in 1927 and worked on our navigation instruments final assembly for 40 years, today he is still in his old assembly of Observer Compasses.



Frank Hart spent 40 years on final assembly of Conn instruments today he is still in his old assembly of Observer Compasses.

Studio Afraid Illusion Would Be Destroyed By Credit To Song Doubles

By CHARLES EMGE

Hollywood—Further comment on the subject of vocal fakery in motion pictures is that the possibility of faking an acceptable singing voice for an established screen personality—or for an unestablished screen personality—was one of the first things that occurred to picture producers after they recovered from the shock that went through the industry with the advent of sound pictures.

However, after a few experiments the idea was generally abandoned. Movie critics, newspaper columnists and other writers exposed the practice whenever it was discovered—as it always was, sooner or later—and the feeling grew in the industry that faking vocals for musically untalented actors and actresses would be harmful in the long run.

Jack Haley Incident

A good example was found in a picture of some years ago in which Comedian Jack Haley suddenly blossomed out as a singer of not inconsiderable ability. To the genuine embarrassment of Haley, the studio that produced the picture even tried to exploit Haley's "suddenly discovered" vocal talent.

Friends of Buddy Clark, who had recorded the songs that seemed to come from Haley, reported the situation to newspaper columnists who ridiculed the studio into admitting the fake. Haley, himself, demanded that full credit be given to Clark. That incident almost put a stop to vocal faking for a time.

Sometimes Legitimate

We want to make it clear that we recognize the existence of occasional situations in which the use of a vocal double is ethical and essential. Some years ago Warner Baxter made a very entertaining picture in which he played the role of a man whose wife imagined herself to be a singer of operatic proportions.

To convince his wife that she was making a fool of herself the husband took up singing and to his own amazement became a successful concert baritone. It

was a "situation comedy"—and a good one—in which the actor had to sing, but in which the singing was only incidental to the story. There are many such stories and the employment of a vocal double is a wholly legitimate device in such cases.

Furthermore, in the case mentioned above the studio made no effort to convince anyone that it had suddenly been discovered that Warner Baxter was a terrific baritone!

Studio Attitude

Some studio spokesmen have told us very plainly that they don't approve of our reporting that vocal doubles are employed for certain well known screen personalities. They feel that it "will destroy the illusion so important to the enjoyment of pictures." They point out that the studios also frown on the publicizing of such devices as trick photographic shots, "glass shots" (in which an "action scene" is photographed through a piece of glass on which a landscape or other background is painted), miniature sets, etc.

The idea, kids, is that the Hollywood big wigs are convinced that if you ever suspected that those battling warships blowing each other up on that storm-tossed sea were really only models in a tank on the studio lot, you'd never go near another movie theater!

Should Give Credits

Hollywood can think of everything in the world that might keep people out of the theaters—except lousy pictures.

We believe that you movie goers would enjoy the pictures just as much and think a lot more of the motion picture industry if, for example, they gave Martha Mears a small credit line somewhere on *Cover Girl*, in which she sings for Rita Hay-

Nosy Cuss, Ain't He, Imogene?



Hollywood—Jimmy (Schnozzola) Durante, aided and abetted by his radio partner, Carry Moore, is nosing around here at the Palladium to discover what Imogene Lynn's got that makes her the talk of the town. It's her voice, Schnoz, and you have to hear her singing with the Dale Jones band to understand her popularity.

LOS ANGELES BAND BRIEFS

By HAL HOLLY

Bands-About-Town: Noble Sissle's scheduled opening at the Plantation Club (Central Avenue's) which was duly signed and sealed for Oct. 25 went awry at the last moment and up popped one Snookum Russell, unknown in these parts, with a 15-piece combo. Don't know just what happened but do know that Wm. Morris Agency and Reg Marshall, recently with Fredericks Brothers, have taken a beef to the AFM in connection with the incident.

Casa Manana, as noted in another story in this issue, has cut its running time to three nights per week. Alvino Rey continues on the stand but shifts over to the Hollywood Casino on Tuesday nights, while the Casino's burlesque performers and Ken Baker's band take a night off.

Les Brown off to a good start at the Palladium, with gates that have been consistently big. If not record breakers. . . . Paul Martin band replaced Eddie Miller combo for the Palladium's Monday night sessions, and, incidentally, on his opening, with almost no advertising or ballyhoo, turned in one of the biggest Monday night draws in the Palladium's history. . . .

Dawn Dances Popular With War Planters

Los Angeles—Early morning dances for "graveyard shifters", held every Wednesday at the Hollywood Cafe under the sponsorship of Don Otis, KFAC platter chatter merchant, have proven so successful that Otis has moved the affairs into the larger Hollywood Casino.

Otis started the sessions using phonograph records as his only music but now he is featuring an all-star band of eight men under Dave Hudkins. At writing Hudkins crew contained such notables as Les Robinson on alto, Jack Jenney, trombone; Ernie Figueroa, trombone; Johnny Walton, tenor.

Roll Their Own



Hollywood—Lee Young (drums) and Red Callender (bass) roll their own as they back up Hazel Scott on *Taking a Chance On Love* in MGM's *I Dood It*. One of the rare cases in which musicians who record the music also are seen playing it in the picture. Fred Trainer (trumpet) also got a good featured spot in the film, working with Lena Horne in the *Jericho* production number.

Theater Attack Ousts Official of Negro Local

'Vice-President of Union Jeopardized Pit Jobs'—Charge

Los Angeles—Carl Johnson, vice president of Local 767, AFM Negro musicians union here, has been suspended from office following a controversy growing out of attempts to close the Lincoln theater, Negro burlesque house, for presenting indecent performances.

Johnson, a drummer, heads a trio currently appearing as alternate combo at the Florentine Gardens. His suspension as vice president did not affect his working privileges.

No official comment on the case was forthcoming from Local 767. However, it was learned that Johnson had appeared before the police commission here and assertedly testified that the shows at the Lincoln were of a "low character". It was charged that in giving the testimony he attributed his knowledge of the shows to information given him by Local 767 musicians employed at the theater, thus jeopardizing their jobs. It was also charged that in appearing before the police commission he implied that he had been authorized to speak for the membership of Local 767.

Johnson said he stood for "decency, first, last and always". Members of the Local 767 faction opposing him said that he was active in Central Avenue politics and was trying to advance his own interests at the expense of the jobs of the musicians employed at the Lincoln, one of the few theaters in the country employing a pit orchestra of Negro musicians.

In our previous stanza, holds over at the Trianon until Frankie Masters' return Dec. 1, Joe Relchman replacing Masters at the Biltmore Bowl.

Jive Jottings

Fats Waller was slated to take over the Florentine Gardens' cocktail annex, the Zanzibar Room, on Nov. 8; also in line for picture and radio spots here. . . . Teddy Bunn's little combo, featuring Leo Watson, which we had lost track of for a while, is back on our beat at the Ship Ahoy, a cosy spot on North La Brea.

Zutty Singleton, after a brief stay with Paul Howard at Virginia's (formerly Bill & Virginia's) departed and was last reported as heading for the Little Harlem. Zutty evidently didn't think the job with Paul would be steady (the band has only been in the spot for five years!).

Billy Berg reported dickering with Eddie Condon to bring his combo, containing Pee Wee Russell, to the Swing Club to follow Louis Jordan.

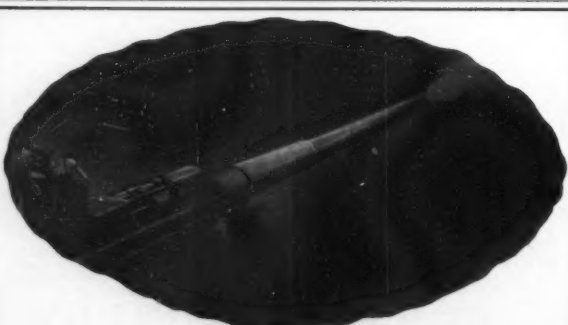
Notings Today

Bandleader Art Whiting and Edna Schofield (Mrs. Whiting) into the agency business with offices on Vine Street. First deal was spotting of Singer Gene Walsh in a staff berth with NBC. . . . Peggy Lee (Mrs. Dave Barbour) figures stork and Santa Claus may arrive on the same plane. . . . Ruth Mills (Mrs. Harry—Mills Bros.—Mills) back in L.A. after visit with her soldier husband; he is now stationed in Maryland.

"Friday" Leitner, former Paris Inn bandleader, is now owner, manager, and sole employee of a one-man war plant. Makes plane parts in a machine shop he has set up on Normandie Ave. "Doing very well", he says, "and no labor problems."

Bose Joins Mole

New York—Sterling Bose and his trumpet, after several months with Bobby Sherwood, are back with the jazz in Miff Mole's new six-piecer at Nick's emporium in Greenwich Village.



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MOVIE MUSIC

by Charles Emge

In MGM's *I Dood It* the Jimmy Dorsey band draws only a moderate amount of footage but good presentation. We liked the way the picture opens with a sort of montage effect in which the main title and list of screen credits are super-imposed on shots of the band doing *One O'Clock Jump*. The title footage fades directly into the band itself in a sequence featured by excellent shots of the soloists and sections, with no clowning, no funny hats, not even cowboy suits.

The band number segues into a song by Bob Eberly (what's all this fuss about Sinatra?) which moves smoothly into a dance by Eleanor Powell. Helen O'Connell draws one spot, singing *Star Eyes*, a fair song but not the best material for Helen.

That's about all there is of the Jimmy Dorsey troupe with the exception of a few incidental shots, but what there is is intelligently presented.

Hazel and Lena

I Dood It also has Hazel Scott and Lena Horne, who appear in the inevitable all-Negro production number that now bobs up in virtually all films. This one is less distasteful than most. (Has anyone seen anything worse than the *Ice Cold Katie* number in *Thank Your Lucky Stars*?)

Hazel puts *Taking a Chance on Love* through her entire routine of tricks, ably backed by Lee Young on drums and Red Callender on bass, who are not only seen in the picture but also heard on the sound track—something unusual for Hollywood.

Lena Horne is stuck with a rather silly production number built around the old song *Jericho*, in which Fred Trainer plays—musically and photographically, we are again happy to note—the role of the trumpet player who blows down the prop walls. Amazing what these Hollywood boys can dream up!

But nobody identified with *I Dood It* really suffers. We predict it will be one of the year's biggest box-office successes. It has Skelton moments that rank with the most hilarious ever screened. And congratulations to MGM for being satisfied with Eleanor Powell as a superb dancer and competent actress and not trying to make a singer of her, either directly or by use of the usual double.

'Phantom' Fantasy

We did a story on the musical background to the *Phantom of the Opera* when the picture was completed several months ago and won't take space to comment at length at this time. Many people have wondered why, in pictures of this type,

Muggsy Gets California Fever



Los Angeles—Muggsy Spanier, seen here with his mother in a night club, has been vacationing on the coast without his band. Muggsy returned to Chicago the latter part of October to straighten out business matters, plans to come back to California permanently and organize a new band here.

New Combine Perry Como Offers Pic to Dinah Shore

Hollywood—International Pictures, new motion picture combine formed here recently by William Goetz, Leo Spitz and other important movie moguls, is dickering with Dinah Shore for a featured spot in new firm's first musical, *Belle of a Yukon*. No musical assignments have as yet been announced.

John Beck, for several years with Music Corporation of America, has left his job with the band booking concern to accept post of general manager of International.

they present so little music from standard opera. The idea strike many that here would be a logical way to introduce a wealth of good opera music to the screen without encumbering the story with the lumbering operatic outgrowth which must accompany stage production.

It is chiefly a matter of obtaining—or rather the difficult; of obtaining—performing rights which are always complicated affairs where operatic material is concerned and especially complicated now due to the international situation.

It may be recalled that MGM some years ago faced a similar problem—minus the war—in a Jeanette MacDonald picture which called for an operatic sequence—*Sweethearts*, to our recollection—and solved it in the same manner as Universal for *Phantom of the Opera*,—that is, by concocting an original libretto and setting it to the music of Tschalkowski, who is not only popular but safely in the public domain as far as copyrights are concerned. Edward Ward, who did the adaptation of Tschalkowski for the *Phantom*, and Herbert Stothart who did the same job for the MGM picture, both deserve much credit for the musicianly treatment in each case.

A few words to our many correspondents: We appreciate your letters very much and apologize for our failure to catch up on all the answers, especially to those who so kindly sent self-addressed, stamped envelopes. Due to the time it takes to unravel some of those musical mysteries that bob up in pictures, we're away behind and can't make a definite promise, but we'll keep on trying. When making an inquiry about a picture, please include, if possible, not only the title of the picture, but also the name of the company that made it.

Lockie's HOLLYWOOD

"HEADQUARTERS FOR NAME BANDS"

1521 N. VINE STREET

ON THE BEAT IN Hollywood

Les Brown, currently at Hollywood Palladium, signed for untitled picture at Paramount. Reports to studio at close of dance stint.

Alva Kellogg recorded vocal for Lynne Baggett, who portrays "Lillian Russell" in Warner Bros. musical featurette, *Grandfather's Clock*. Singer Johnny Clark, who has dubbed vocals for many screen personalities, will not only be heard but also seen in same picture, doing *Come, Josephine in My Flying Machine*.

Al Sherman and Harry Tobias signed to do songs for Andrew (Hi, Diddle Diddle) Stone's first musical, which goes into production early next year. Stone still shopping for a name band to feature. Phil Boutejle will hold musical reins on picture.

Leigh Harline, now handling music direction on *Three Cheers for the Boys*, Universal's super-super, returns to RKO to compose score and direct recording work on Ginger Rogers' next, *Tender Comrade*.

Frances Langford signed for femme lead in PRC's *Manhattan Rhythm*, scheduled to go into production latter part of November.

Les Paul, formerly with Fred Waring, arrived in Hollywood to angle for radio and picture spots.

Eddie Miller band drew two feature spots in musical short

completed at Universal recently. Band draws spotlight in *Boogie Woogie Maxie* and *Panama*, one of their own standards. Old songs revived in short include *Comin' Through the Rye*, Martha Tilton; *Once in A While*, Ray Eberly with the Star Dusters; *I Surrender Dear*, the Star Dusters.

Kay Thompson, only girl arranger working in pic studios, handling scoring chore on three *Tom and Jerry* cartoons at MGM.

Gerra Young, 15-year-old soprano recently put on long-term pact by PRC, drew new contract after studio bosses got a look at her first screenings. New deal gives youngster \$87.50 per week for first year and gives studio option on her services for seven years, providing it ups wages on graduating scale which goes to \$1,500 per week at end of seven years.

Paramount shorts department falling in line with current Hollywood trend to revive old pop tunes owned by studio's publishing subsidiaries. Spotted in short were *My Ideal* (already revived on Capitol recording by Billy Butterfield and Margaret Whiting) and *You Came to Me from Out of Nowhere*.

Jeanette MacDonald recorded old Isham Jones hit, *I'll See You in My Dreams*, for her stint in Universal's *Three Cheers for the Boys*. Sophie Tucker, recording her old warhorse, *Some of These Days*, for same pic with 40-piece orchestra, recalled that she sang it the first time in Chicago in 1911, accompanied by a 35-piece military band under the late Arthur Pryor.

Send your greetings coast to coast in the special *Down Beat* Christmas issue. Reserve space now.

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Luscious Lass



New York—We can thank Puerto Rico for the lend-lease of this charmer. She is Marga and she sings at the Monte Carlo Beach in gay Gotham.

Popular Band Vocalist Selects the MOST PLAYED RECORDS!

Patti Powers

(Down Beat invites a pretty band vocalist to act as guest conductress of this department each issue, and to select the most-played phonograph records in the coin machines of the nation, having at hand the current lists supplied by the major operators in clubs from coast to coast. This time it's Patti Powers, featured vocalist with Tony Pastor.)

Song	Artists	Label
1—Sunday, Monday or Always	Bing Crosby	Decca
2—Pistol Packin' Mama	Frank Sinatra	Columbia
3—People Will Say We're In Love	Al Dexter	Okeh
4—Paper Doll	Bing Crosby	Decca
5—Put Your Arms Around Me	Mills Bros.	Decca
6—You'll Never Know	Dick Kuhn	Decca
7—Oh What A Beautiful Mornin'	Dick Haymes	Decca
8—In The Blue Of Evening	Frank Sinatra	Columbia
9—It's Always You	Bing Crosby	Decca
10—I Heard You Cried Last Night	Tommy Dorsey	Victor
	Harry James	Columbia

OTHER FAVORITES

In My Arms	Dick Haymes	Decca
Slip Of The Lip	Duke Ellington	Victor
Dig Down Deep	Tommy Dorsey	Victor
Rhapsody In Blue	Glenn Miller	Victor
Blue Rain	Glenn Miller	Victor



ASCAP Concerts Raise Fund for Soldier Records

Los Angeles—ASCAP officials here are making arrangements to present two or more concerts here by the Los Angeles Philharmonic Orchestra as a means of raising funds for the purchase of phonograph records for U.S. fighting forces now in combat zones.

Present plans call for a solid symphony session under Alfred Wallenstein, the Philharmonic's new resident conductor, and a pop concert presenting operetta music and light classics. Affairs will probably be held at Shrine Auditorium here in January.

ARE YOU HAVING DIFFICULTY BUYING THE OLDER SWING CLASSIC RECORDS—

Goodman, Ellington, Hampton, Etc.?

If so, we may be able to help you. A great deal of this type of material that has been discontinued from the American record catalogues is still available at our store in Toronto, Canada, for instance:

Jack the Bell-Boy, Central Avenue Breakdown, Lionel Hampton, Victor 26652, 10"	75
One O'Clock Jump, Don't Be That Way, Benny Goodman, Victor 25792, 10"	75
Body and Soul, Fine Dinner, Coleman Hawkins, Bluebird 10523, 10"	50
Things Ain't What They Used to Be, Squatty-Roo, Johnny Hodges, Bluebird 11447, 10"	50

A great many other similar records are still available here. Here's what to do. Send us a list of your definite requirements along these lines and we will advise you what is available.

NB—we do not have any Brunswick or Okeh records.

We can supply Canadian Victor, Decca and Columbia catalogues upon receipt of your remittance of fifty cents. Upon request, we will mail you our monthly RECORD SUPPLEMENT, no charge.

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83 Bloor Street West

Toronto, Ontario, Canada

Whistles While She Works



Camden, N. J.—Kaye Grimm, former singer in vaudeville, whistles while she works in the RCA Victor plant, turning out special equipment for the armed forces. Her whistle is to the accompaniment of music from the overhead speaker. In a WPB survey of 100 war plants, 76 were found to be playing phonograph records for their workers. Improved morale was reported by 87 percent of these, while 57 percent claimed that music increased production.

KEEPING UP WITH TERRITORY BANDS

Members of the Brad Bannon orchestra in Tacoma, Washington have kept up their usual standard of fine music during their leader's absence, under the direction of saxman Hal Gullet. Lieut. (j.g.) Bradley B. Bannon has been in the Navy since July, 1942. The band completed its seventh consecutive season at Glendawn Park and moved into the Winthrop Hotel, foregoing the usual fall and winter stint at the Century Ballroom, to hold down defense jobs during the day.

In the sax section, besides Gullet, are Grady Morehead, Ed Axlen and Larry Carino; brass section consists of Bill Baty and John Kolilis on trumpets, and Jay Kanney, trombonist; rhythm section has Shelby Zollman on piano, John Morehead, drums and Kenny Tucker on bass.

Jimmie Courtright and his orchestra moved into the Kelly & Cawley night club in LaSalle, Illinois last March and since then have been playing to capacity crowds six nights a week. The men comprising this small but rhythmic outfit are not localites and have been around, collectively and individually. They are Vern Birtwell, trumpet; Cy Alex-

ander, tenor and clarinet; Clyde Lamborn, alto sax; Herbie Hummer, piano; Dink Mattern, drums; Jimmie Courtright, leader, bass and vocals.

In December, 1941, Lou Schroeder took his band on a tour of the south, winding up at the Terrace Room of the Hotel Mayflower in Jacksonville, Florida. They started their second year in the room last month, featuring their "Your Personal Hit Parade", which has been a success among the patrons.

Bobby Blue and his orchestra closed at the Almack Club, Alexandria, Louisiana and moved into the New Roof Garden at Leesville, Louisiana on October 18th. The Blue Boys, a twelve-piece band consisting of Hollywood and New Orleans musicians, are all young and ready to go places and feature Merrie Middleton and Buddy Wayne on vocals.

Gus Brally orchestra started its seventh consecutive year at Mamie's Grotto in Milwaukee.



Hi Cats:

This fall my gang picked Fox Bros. Tailors for their new inimitable uniforms. As you know, the cats in the band are all on the beam. They say they are the best uniforms they have ever seen. They are receiving compliments from everywhere and they want the world to know they are all right in there.

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Victor Takes Ban Dispute Before WLB

(Continued from Page One)

mained adamant in demands which we cannot accept."

Murray states that RCA Victor has been willing from the beginning to negotiate an agreement which has to do with the welfare of the performing musicians employed by the company to make records, but that the union has stated it has no dissatisfaction with either wages or working conditions which prevailed at the time the ban was enforced.

Three or four times in his letter, Murray refers to the ban on recording as a "strike." Whether the WLB will so consider it, remains to be determined.

Murray adds that the situation is complicated seriously by the fact that one record company has signed a contract which contains "other provisions unacceptable to us."

Capitol Puts Carter Band On Four Sides

San Francisco—Benny Carter and his band, who played here recently, stopped over long enough to record four sides for Capitol. Records are believed to be the first commercial platters ever waxed in this city.

Carter said first release under his new pact with the Hollywood recording company would probably be *Poinciana*, his own treatment of the old Mexican tune, backed by an original blues arrangement entitled *Hurry, Hurry*. Vocal on *Hurry* is by Savannah Churchill, who has apparently changed her mind about leaving the band and decided to stay. She had no comment to make on reports that she was quitting Carter.

Carter band left here for a tour that will take them into southern and western states.

Decca Cuts As Others Ponder

New York—Decca Records still has the edge on other recording companies in getting music on wax. The disc firm, which was the first to sign a peace contract with the AFM, recently recorded tunes by Johnny Long (on transcription), Charlie Barnet, Woody Herman, and Mary Martin.

Another band to be signed and recorded by Decca is Machito's Rhumba Kings, the first Latin band to be signed since the settlement of the recording ban. Machito and his crew will record a series of Afro-Cuban rhythms, plus the new hit *Tanga* for a forthcoming Decca album.

Barry Wood To Village Inn

New York—Barry Wood, star of the NBC *Million Dollar Band* show, opened at the Greenwich Village Inn here on October 29 for his first night club engagement. Wood is rumored to be getting a fast \$2,000 a week, which is a lot more than the current harvest of singers got on their initial nitery bid.

Elite Alive

Just in case anyone got the wrong idea when reading *Diggin' the Discs* in the October 15 issue, referring to the review on Elite No. 10, *T-Bone Blues* and *The Lick*, Elite records are not among the dead but are still being released by Eli Oberstein's Classic Record Company.

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Hollywood—BRIGHT LIGHTS: J. Wingston Solid Jive Manone, Jr., and his lovely mamma in the Streets of Paris, telling Jimmy Noone about the house they just bought in the valley. Wingy, Sr., the ole Pied Piper of Capri, is packin' 'em in so solid at his Club Babalu that if you're lucky enough to get in you can't get out . . .

They plan to test Joanne (Mrs. Dick) Haymes for moon-pitchers . . . Gene Austin will open a new *Blue Heaven* in Mexico City and Xavier Cugat has written the theme *Cielo Azul* (*Blue Heaven* to youse lugs) to go with.

Milton Berle is taking credit for Harry James' success because when Harry was a kid he asked for Milton's autograph and Milt told him to blow . . . Hazel Scott on the boulevard looking like a caramel sundae-colored Lana Turner with a pout . . . The town is talkin' about Imogene Lynn, the chirp with the Dale Jones outfit, who was also terrific in Ray McKinley days.

Chalk up a blessed event for Bobby Guy, the Kay Kyser trumpet man . . . Mickey Scrima eats all the time he isn't drummin' for Harry James. Noisier at one than 'other . . . The Palladium ringsiders at the Les Brown opening included Connie Haines, Ballets Dargom, Buddy Schut, Matty Malneck, Cpl. Manny Klein and Sam Kaplan, the James fiddler . . . and of course, some tired characters with stale chicks.

Alan Gordon had to get to the police station to report his car stolen. He borrowed Helen Forrest's buggy and when he came out of the station whad'ya think? Yup, Helen's was gone too. Pass the salt, we want a grain. Alan is a press agent and a dreamer . . . They say Jo Stafford is the fave canary of Bing, Dick Haymes and Frankie S . . . Some time ago Rudy Vallee was spotted coming out of a church, surrounded by Gold Braided men and covered with rice. The only gal in the crowd was hanging onto the Vallee arm . . . Best crack in the Hollywoods is 'Youth must have its flynn' . . .

ARC LIGHTS: Johnny Clark, who's singing in Warner's *Grandfather's Follies*, is doing a slight burn over the side-burns he has to paste on . . . 20th-Century's *Sweet Rosie O'Grady* pix stopped the show the other night at a local theater. The scene showing Betty Grable singin' in her bath was going along smoothly until la Grable finished her song, and some wit in the audience yelled: "Now, stand up and take a bow!" . . . Trudy Williams is doubling between Freddy Nagel's band-stand and Republic.

The Dorsey boys, Tommy and Jimmy will be film biographed at MGM . . . Monogram has changed the title of *Where Are My Children?* to *Where Are Your Children?* . . . RKO have also whipped out a new job called *Are These Our Children?* . . . The next Betty Grable musical, *Billy Rose's Diamond Horseshoe*, will roll in technicolor, after the Grable-James chee-ild arrives.

LOVE LIGHTS: Vic Orsatti

Local Dance Bands Active In Little Rock

Little Rock, Ark.—Jimmy Reda has organized an outfit and is playing Hawaiian music at the Stars and Stripes, down-town night spot, and Skilark Club, just outside the city.

Harris Owen is still holding out at Hilltop every Saturday night. Harris, musical director for radio stations KLRA and KGHI, has a solid outfit. Mina Madden (Mrs. Owen) handles the vocals.

Saturday night at Westwood Club features the danceable music of the "Music Makers." Features are Herb Haskett, Bill O'Brien and Jean Arnold, vocalists . . . Frank Boers and his orchestra beat out the music at Rainbow Gardens, down-town spot, every night of the week except Sunday.

—John Belford Jr.

Scranton Trend To Small Combos

Scranton, Penn.—Benny Eaton moved into the swank Omar of the Hotel Jermyn . . . Sammy Gilotti organized a small Hawaiian combo and is currently featured in the new Victory Room of the Hotel Redding in Wilkes-Barre . . . Freddie Carliatti is planning a comeback

the ten-percenter giving Marie McDonald, thrush, the rush . . . The Judy Garland and Vaughn Paul (the x-Mister Durbin) romance isn't sincere . . . and folks who know are saying Deanna Durbin's new love isn't 'all wool an' a yard wide . . . Betty Hutton, the hep kitten, will have to hide Arturo de Cordova when Charlie Martin arrives, and he's due . . . Cole Porter and Sylvia Fairbanks are pretending, for the space it gets.

If Anne Shirley marries Vic Mature, she'll have to explain to Edgar Bergen and Charlie . . . Patsy Kelly and Phil Breedlove are doin' what his name implies . . . Buddy Baker, the arranger, just married Marcelle Sills . . . And then of course, there's Jimmy Van Heusen and Nan Wynn cryin' for wedded bliss.

Harry Richmond and Rose La Rose are making a fibber outta her praise-agent . . . Dona (Rito Rio) Drake and Jack Huber are duo-ing things to each other's hearts . . . And Annie Sheridan would have us believe it's Steve Hannagan. Oh, pooh! . . . The Martha Raye-Nick Condos love-brawl is still on. Lay that pistol down, babe!

—Ed Gayeski

Iowa Ballroom Boosts Morale

Davenport, Iowa—The Coliseum ballroom, with the bands of Hal Wiese and Maurrie Bruckmann on alternate week-ends, has entertained 23,773 soldiers, sailors, marines, nurses, WACs, WAVES, SPARs, and coast guardsmen gratis during the last year.

Bill Gardner, of Maurrie Bruckmann's sax section, and Dorothy Smith, of the Bruce Mercer Foursome, recently left to join the Bill Bardo band in Louisville. Paul Johnson, singer, is now a member of Shep Fields' band.

The old Orrin Tucker band is well represented at radio station WOC with bassist Mark Bennett as program director, Phil Patton, hide-beater, doing a bit of announcing and George Sontaag as staff pianist . . . Jack Manthey's fine new seven-piece, featuring canary Betty "Skeeter" Holtz, is fast coming on.

—Joe Pitt

Bob's Back in Boston



Boston—Bob Astor, following an engagement at the Pelham Heath Inn in New York, is back in Boston, playing week-ends with his band at the Totem Pole in Auburndale. Here's Bob and his wife with some cats at the Ken club, left to right: Bob Astor, Phyllis Astor, Ed Joines and Jerry Weeks, bass.



Ann DuPont and her quartet are at the St. Paul hotel in the city of the same name . . . Frankie Froeba, pianist at WNEW, and Herman Chittison, pianist at Ruban Bleu, have signed with GAC . . . The King Cole Trio is en route east for a spot on 52nd Street . . . At the Wardman Park hotel in Washington, D.C., Bill Grassick followed Sandy Sandifer, who went to the Colonial Gardens in Louisville.

with a small sweet combo.

Karl Strohl and Max Kearson, who are running dances at the Casino ballroom and playing name bands at the Masonic Temple, have taken over a ballroom in Rochester, N. Y. . . . Lenny Matzer cut his band down to a trio and is currently featured at the new Ovolon nitery in Wilkes-Barre . . . Shad's Cocanot Grove re-opened since the ban on pleasure driving was lifted. Current attraction is El Terry's band and an out of town floor show.

—Ed Gayeski

Maurice Rocco reports to the Paramount studios December 10 for a part in the Betty Hutton pic, *Incendiary Blonde*, and will double to the Mocambo club in Hollywood . . . Ted Husted, former pianist-arranger for Bill McCune, has formed his own outfit and is playing the Post and Paddock club in Louisville.

Arden & Alexander, piano team, are back at the Capitol Lounge in Troy, N.Y. . . . Phil D'Arcy is in his 31st week at Rogers Corner in Manhattan . . . Chiquita and her gal combo, after their third season at the Elms hotel in Excelsior Springs, have opened at the Tampa Terrace hotel in Tampa, Florida. Personnel includes Julie Rose, Betty Jaye, Carol Jean Meyer and Virginia Burkett . . . Bee Scott Trio is at the Holiday Inn in Flushing, Long Island.

Irving Fields, who will remain at Bentley's, New York, until January 8, presents Rose Gordon as guest drummer each Sunday night . . . Maria Lopez, singing

Milwaukee Has New Jive Spot

Former Lunceford
Clary Holds Forth
With Small Combo

Milwaukee—Sharing the spotlight with Al Ammons and Pete Johnson at Frenchy's is a rocking trio, made up of Tommy Sheridan, former Ivory man with Lawrence Welk; Russ Zarling, local clary who really emulates the great BG; and Gordy Lindemann, who formerly beat the skins with Freddy Fisher, but has dispensed with the corn. These boys sound like the old Goodman trio, with an added emphasis on the boogie.

Milwaukee's newest jive center opened Nov. 2, with a natural plug for the old Beat. The new spot is called *Downbeat*. Featured on the opening night were King Perry and his combo. King is a former Lunceford clary man and received a solid reception from the local cats, who have been jive-starved for a long time.

Bernie Young, who gain recognition with his "Fred Waringish" crew at the Wisconsin Roof in the "30's" and recorded on Paramount under the name, "Wisconsin Roof Orchestra," is fitting his band to the transportation shortage. He can play with anything from a trio to a 14-piece unit, depending upon travel facilities. He's been playing lots of college and private dates whereabouts.

Bob Wyatt, sepi piano, shares the spot with Melba Allen, sepi vocalist at the New Kilbourne lounge. At the Milwaukee Athletic club, the Counts and the Countess, sepi piano, bass and guitar, are playing some fine restrained jive. Outfit has class and knows what the customers like.

—John Sippel

comedienne, has been signed by Mike Special and is en route to the west coast via theaters . . . The Dale Sisters are at the 20th Century club and the Owen Sisters are at the Cove, both in Philadelphia.

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Sense of Humor And Balance Made Bernie a Maestro

Two things made Ben Bernie a great guy. These were not his musicianship, nor his business acumen, nor his intimate acquaintanceship with the great and near-great in all walks of life, nor his celebrated feud with Walter Winchell, nor his loyalty to his friends. All of these things belonged to the *maestro* and each undoubtedly contributed something to his success, and to the affection in which he is held by those who knew him.

But the two major qualities which made Ben a *maestro*, in all of the significance attached to the term by those who used it fondly, were revealed in an interview with this writer sixteen years ago. One factor came to light in a discussion of just what makes a good dance band. The other was mentioned in an accounting of his personal ambitions.

BEN REVEALS TRAITS IN 1927, AND IN OMAHA

It was in Omaha in 1927. Ben Bernie and his lads were on tour following a season at the Hotel Roosevelt in New York, which was home-grounds to the *maestro* in pre-Lombardo days. They had played on the west coast and were headed east. While in California, Ben had become an intimate of Al Jolson's and he still was describing how Jolson held an audience for two solid hours after a show with an extemporaneous performance.

"I don't want to be a band leader," the *maestro* chuckled. "I want to be one of those guys who comes out and makes mouths at the audience. That's my secret ambition, which I probably never will realize. I want to be a comedian. I would rather make people laugh—than make them dance!"

Ben didn't realize then that his sense of humor was going to develop him into one of the best liked emcees on the radio, or that his radio audience, exceeding his hotel and theater audiences by many thousands, will remember him as a comedian, rather than as a band leader.

He was a band leader in 1927, however, and a good one. The Bernie crew was rated as one of the first five top dance bands in the country. That's why we asked his opinion about just what factors make a great dance band.

"Balance!" was his answer. "Balance in musicianship, balance between the sections, balance in the arrangements. All other things being equal, good balance is the determining factor between a really fine band, and just another bunch of musicians."

Then the *maestro* revealed, perhaps unconsciously, that he had learned the secret of balance in his personal life, as well as in the rehearsal of his orchestra. We asked his opinion of other leaders and other bands, Vincent Lopez, in particular, who was coming to the same theater in a few weeks; the Tracy-Brown band, which was playing on the Brandeis Roof, where we had lunch.

Ben was unstinting in his praise of Lopez, the local band and other rivals in the music field. Not just general and meaningless approval, but a generous and specific analysis

Musicians Off the Record



Somewhere in the Southwest Pacific—"The Beat has been a big help to us fellows down here," writes Sgt. Rocky di Nicholantonio, who sent this photo of himself with Sam Donahue and Charles Wade. "We were really out of this world when Shaw's band stabbed this part of the Pacific and had all the cats jumping!"

Hot Piano!



Lafayette, Indiana—It may have cooled off a little by now, but brother, this box was really torrid shortly before this photo was taken. Karl Bartenbach, who submitted the snapshot, is a tuner by profession, and knows a hot piano when he sees one.



"This is just a fraud.—I ask for Bix, and I get Bunny instead!"



CHORDS AND DISCORDS

Likes 'Em All

Milwaukee, Wis. To the Editors: Bringing up the subject of war-time bands again, I'll send my comps to Count Basie, Lionel

Hampton and Woody Herman, who seem to have really kept their quality.

Why isn't Captain Glenn Miller, whom I consider the master of them all, anyway, given more write-ups? His Army Air Corps band is really terrific! Almost as good as the immortal "Moonlight Serenaders!"

One question I am in doubt about—a certain favorite of mine, T. Dorsey. That new band of his, in spite of some mighty commendable sidemen, just doesn't seem to be quite sure of what they want to give out with. What's the matter, Tommy?

Then I'll finish up throwing bouquets at Benny Goodman and Duke Ellington, who in my humble opinion, will always be kings.

MARY ELLEN KLARER

No. One Doesn't!

Summeytown, Pa.

To the Editors: I have a simple question which probably will lead to a major controversy.

The question: How can a lover of swing music call Benny Goodman the King of Swing? What rot! Goodman a king of swing? Yes, six years ago. What are those who call BG King of Swing doing? Living on memories? With really hot swing bands like (Modulate to Page 11)

Ina Ray Hutton, bandleader, Oct. 25, in Marion, Ark.

FINAL BAR

BERNIE—Ben Bernie, 52, the Ole Maestro of radio, stage and screen, Oct. 20, Beverly Hills, Cal.

RAPPOLLO—Leon Rappollo, 41, organizer of the New Orleans Rhythm Kings and hot clarinetist, Oct. 14, in New Orleans.

CARMICHAEL—Howard C. Carmichael, 68, father of songwriter Hoagy Carmichael, Oct. 11, in Indianapolis, Ind.

VALLE—Martin Valle, 73, father of bandleader Val Ernie, recently, in New York.

BECKER—Pvt. John J. Becker, better known as Red Becker, former bassist with Warren Baxter and other orchestras, killed in action Sept. 22.

KATZ—Isaac Katz, 56, former orchestra conductor in several New York hotels and concert violinist, Oct. 9, in New York.

THOMPSON—William A. Thompson, 72, retired Chicago manager of Remick Music, Oct. 16, in Evanston, Ill.

POWELSON—Frank B. Powelson, 63, musician with the Cincinnati Orchestra, Oct. 10, in Columbus, Ohio.

CORTESE—Frank Cortese, 79, harpist with the Philadelphia Orchestra, Oct. 23, in Philadelphia.

RAGTIME MARCHES ON

NEW NUMBERS

MICHAUD—A son, Michael, to Mr. and Mrs. Ray Michaud, Oct. 1, in Naahua, N. H. Father is former Mal Hallett trumpeter, now in coast guard band in Boston.

WALTERS—A son to Mr. and Mrs. Howard Walters, Oct. 10, in Hutchinson, Kan. Father is alto saxist with Sonny Dunham.

HAUPFRICH—A 6 lb.-7 oz. son to Mr. and Mrs. Vie Hauprich, Oct. 11, in Huntington Park, Cal. Father was read man with Ithaca Jones for many years.

SEAT—A son to Mr. and Mrs. Don Seat, Oct. 19, in New York. Father is bandleader.

HEATHERTON—A son to Mr. and Mrs. Ray Heatherton, Oct. 20, in New York. Father is bandleader at Biltmore Hotel, New York.

ALEXANDER—A daughter to Mr. and Mrs. Van Alexander, Oct. 25, in New York. Father has house band at Warner Bros. theater in Philadelphia.

DAVIES—Twin son and daughter to Mr. and Mrs. Bill Davies, Oct. 4, in Philadelphia. Father is pianist with Joe Stearn's Embassy Club ork in Philadelphia.

WALTON—A son to Mr. and Mrs. Harry Walton, Oct. 13, in Philadelphia. Father is a musician.

JAGUAY—A daughter, Jill, to Mr. and Mrs. Rod Jaguay, Oct. 22. Father is trumpeter, Mus. 1/C, U.S.N., A.T.B. band, Little Creek, Va.

REDMOND—A 6 lb.-11 oz. son, Glenn Robert, to Mr. and Mrs. Glenn Redmond, Oct. 12, in Hollywood, Cal. Father is former Hal Grayson drummer, now in the navy.

RAWLINGS—A daughter to Mr. and Mrs. Ken Rawlings, Oct. 19, South Jersey.

ENTREKIN—EARLES—Sgt. Al Entrekin, former Freddie Ebner drummer, now with 42nd Rainbow Div. Band, Camp Gruber, Okla., to Edrie Earles, Sept. 25, in Oklahoma City, Okla.

DIRMAN—PINKER—Eddie Dirman, drummer at the Coronado Hotel, St. Louis, to Jackie Pinker, Oct. 14, in St. Louis.

HARRIS—REINHARDT—Dick Harris, trombonist with Tommy Cullen ork in Philadelphia, to Dorothy Reinhardt, Oct. 5, in Wilmington, Del.

JOY—JENNINGS—Jimmy Joy, orchestra leader, to Sally Jennings, Oct. 17, in Marion, Ark.

PARISOTTO—HUTTON—Louis P. Parisotto, member of Ina Ray Hutton ork, to

of good points. We asked him about this liberal viewpoint, which bore no relation to the usual ethics of merely never knocking your competitor.

"As a band leader, I am part of the music business," explained the *maestro*. "So are the individuals we are discussing. If I can help them become more important by recognizing their talent, I must benefit by it sooner or later. If I attack them, I am indirectly attacking myself!"

Two things made Ben Bernie a great guy! A sense of humor. And a sense of balance.

Cho Disc

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Did Y

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To the Ed Why d swooner-c of their some fine knows the —but the "tops". No Haymes, (good) but tically sec if you ple formerly heard his r and "Mari purr on a Name" and

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To the Edit For sham army name you told of Gould call Baker's cre Correct ther's master and is one appearing i

Chords and Discords

(Jumped from Page 10)

Lionel Hampton and Jimmie Lunceford, why do the ickies stick up for BG? One never knows, does one?

BILL NACE

Did You Dig Dinah?

Shreveport, La.

To the Editors:

Let's have more and better pin-ups like Nan Wynn on your August 1. We have her framed in our G.I. 2½ ton truck and she's ridden plenty of miles the last two weeks on maneuvers.

Soon we pull out of the wilds for "nice, gentle" camp life again and we'll need lots of morale lifting while sweating out our furloughs. More Nan Wynns'd help.

CPL. JOHN B. JANECEK

Little Jazz, Eh?

Detroit, Mich.

To the Editors:

I must take exception to columnist Jax's (Oct. 15 issue) statement in digging Roy Eldridge. I quote Jax: "Roy's horn, often of little interest!"

Whaddya mean, Jax, "of little interest"? Man, that boy Eldridge is a hot horn, and plenty of it (as many a true jazz lover will attest).

Come now, Jax, maybe you just had to write about something, eh?

DUKE GORDON

Rave On, Bob!

Milwaukee, Wis.

To the Editors:

I'm writing this in an honest effort to try and give some deserved credit to the two greatest swing bands in the country. These two bands are those of Eddie Miller and Benny Goodman.

I've been listening to Eddie on all of his Monday night broadcasts from the Palladium and any other chance I get. Eddie's tenor is per usual the finest there is, and with a piano man like Stan Wrightsman, Matty Matlock on clarinet, Floyd O'Brien and Nick Patool playing sensational arrangements of Matty's etc., it certainly is some of the finest jazz these days.

Mr. Goodman, who always ranks as an immortal, is in my opinion playing some of his best swing since '36. Lee Castle certainly plays a good jazz trumpet. Jess Stacy is right where he belongs with Benny and really fits in fine.

I could go on raving about these two bands forever.

BOB THOMPSON

Remember Jack?

Turlock, Cal.

To the Editors:

Why don't some of these swooner-crooner fans come out of their trance and listen to some fine vocalizing. Everyone knows the king—that's Crosby—but there's another that's "tops". No, it's not Sinatra or Haymes, (of course, they're good) but there's one who's practically second to Bing. His name, if you please, is Jack Leonard, formerly TD vocalist. You've heard his mellow voice on "Who" and "Marie". Now listen to him purr on "I Never Mention Your Name" and "We'll Meet Again".

ILENE SANDERSON

We Think So, Too

Waycross, Ga.

To the Editors:

For shame! Desecrating a good army name. In the Sept. 1 issue you told of a song by Klein and Gould called *The Red Sack* after Baker's creation in *Yank*.

Correct this please. Sgt. Baker's masterpiece is *The Sad Sack* and is one of the best articles appearing in *Yank*.

Cpl. WM. E. CARY

Small Units Hold Interest In St. Louis

St. Louis—Looks like small combos have taken over most of the favorite spots publicity these days. We are having our usual run of name-bands, but people just don't rave about them. Mention Maxine and her violin, featuring Forrest Alcorn, at the Coronado Jug, and then listen to folks talk.

Barbara Bush as vocalist and Joe Karns on piano do the entertaining at the Steeple Chase bar and across the way at the Park Plaza Merry-go-round, Maureen McCormack's combo still pleases the public. . . . The Plaza's billing, "hear the wootsome twosome, slick chick Connie Clark and tall, dark n' handsome Wally Lehmann in their delightful duets . . . they're a rave" seems to be tops in corny billing.

Clarence Brandon is at the Gatesworth's Walnut Room. . . . Russ Halveland's band at the Piccadilly room at the Melbourne . . . the Three Choccolates at the Circus Snack Bar . . . and Don Maraudino, piano with the Skyline orch.

—Walt Reller

Draft Board Edict Begins To Get Gates

(Jumped from Page One)

of them have regarded the letters as a bluff.

It is pretty safe to bet that from here on musicians under 38 whose only grounds for deferment was family status, face induction within not more than two to three months. California draft boards were beginning to scan their lists of papas for non-essential job holders as this was written.

Vido With Rey

Vido was playing with Alvino Rey as this was written. He had applied for a job at the Vega plant, where Rey and several other members of his work the "graveyard" shift under an agreement whereby they report for duty at 1:30 a.m. instead of the customary 12:30.

Vido doesn't feel hurt because he was among the first of the papas (he has a three-year-old daughter) to get the "work or fight treatment." He says: "I just happened to have a low number. They'll catch up with all the gates soon. And personally I'm happy to be back here with my family."

Send your greetings coast to coast in the special *Down Beat* Christmas issue. Reserve space now.



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Austin, Texas—Sgt. Milton Karle. Dickler used to be Ray Herbeck's press agent when Ray played at the Willows in Pittsburgh. So who do you think sent this photo to the Beat? Right! This occasion, the pre-football dance of the Texas-Arkansas game, was Ray's last appearance as a leader, and Milton is congratulating him on his coming khaki-fitting. The next night, in Houston, Herbeck turned over to Anson Weeks his baton, his band—and his wife, pretty Lorraine Benson (center) who will continue as the band's vocalist.

Jimmy Dorsey Heading East

New York—Jimmy Dorsey, after shooting *Four Jills and a Jeep* for 20th-Century Fox, will play

six weeks of theaters on his way east to open at the Roxy theater here in mid-December. The picture, with Dick Haymes as leading man, was inspired by the overseas adventures of Kay Francis, Frances Langford, Carole Landis, and Martha Raye.

Benny Mulls Concert Tour, No Dates Set

New York—Benny Goodman's band remains a subject for argument. But, if the yelling applause of the crowd at the New Yorker Hotel here is any standard for judgment, BG and his boys are in there better than ever.

The return of drummer Gene Krupa has excited swing-conscious New Yorker patrons more than anything that has happened since the early days when Benny and Harry and Gene used to give out with *Sing Sing Sing* and *One O'Clock Jump*. The mere sight these nights of Krupa, grinning and obviously happy to be behind a snare drum again, is enough to set the crowds gathered around the bandstand in a deliriously rocking mood.

If there ever was any doubt as to whether or not Gene would be accepted again by his fans after his troubles on the west coast, the doubt can now be banished from all minds. After each set, Krupa is besieged by hordes of well-wishers and autograph hounds, just as he was in earlier days.

When Benny finishes his current stint at the New Yorker at the end of the year, he has plans to play a series of concerts in key cities around the country, although, as yet, no definite bookings have been arranged. —fnc



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ALONG MELODY ROW

Bregman, Vocco & Conn have three new Count Basie solos written, composed and arranged by Basie. Tunes are *Way Back Blues*, *Cafe Society Blues* and *Bugle Blues*. All tunes are recorded on Okeh by the Basie band. Also on BVC list is a series of orchestrations by Jimmy Mundy, including *General Jumped at Dawn*, *Travlin' Light* and *Foolin' Around*. New number in BVC's Dave Rose series is *Big Ben*. Rose's *Holiday for Strings* is on the "most played" list.

Mutual Music is plugging *I've Got a Heart Filled with Love For You* by Joseph (Zeke) Meyer and Al Jacobs. A new orchestration by Danny Hurd of the Hal McIntyre orchestra is *Strange Mood*.

Leeds Music has two Rex Stewart tunes, *Horn A' Plenty* and *Horn Is Haunted*, and a Phil Moore tune, *Horn Utopia*, all featured by Rex Stewart. *Five Guys Named Moe*, taken over from Cooper Music is on the Leeds list, written and recorded by Louis Jordan.

Famous Music is plugging two tunes from the picture *True to Life*. They are *The Old Music Master*, sung in the pic by Dick Powell, and *There She Was*, sung by Mary Martin and Dick Powell. Irving Berlin is publishing *Best Of All*, written by Allie Wrubel.

Campbell and Porgie are getting plugs from Tommy Dorsey and Kate Smith on *In A Friendly Little Harbor*. New one on the list is *Just For A Day*, written by Florida Vestoff and Gordon Andrews, getting plugs from Les Brown at the Palladium and on his Coca Cola shots.

Martin Block's latest tune is *Someone to Love*, by Bob Warren, writer of *Number Ten Lullaby Lane*. . . . Pinkard Publications

has just published a new song, *You're Gonna Be Sorry*, written by Lester Rutsky and Alex Belledna. . . . George Dalin, ex-professional manager of Miller Music has switched to Feist Music (as professional manager) while Lon Mooney, who held the berth with Feist, has changed to Miller Music as p.m.

Milton G. Wolf, the String Master is publishing *Quirk Of A Dirk*, a four-page guitar solo with six-page accompaniment, written by Ernie "Red" Varner, former Ted Fio Rito guitarist, now at the Adolphus hotel in Dallas with Ligon Smith.

Forster Music's recent publication is *Boogie Woogie Piano Styles No. 2*, by Sharon Pease. Book opens with a twelve-chorus original, *Learnjo Boogie*, and contains many interesting features, including the application of boogie to the minor mode and to standards such as *Hindustan* and *The One I Love Belongs To Somebody Else*.

Arcadia Valley Music Ironton, Missouri, has established offices in Pittsburgh. Firm is plugging *I Hear Bells Ringing* by Pvt. Bob Byassee and *The Moon Is Aflame Tonight* by Jack Chapman and Melvin Dinger.

Larry Taylor out of Dorsey Bros. and now with Martin Block's publishing firm. . . . Sammy Stept back from the west coast. . . . Irving Berlin's *White Christmas* selling like mad. . . . Benny Gilbert, professional manager of Mills Music, took his physical November 9. . . . Songwriter Sid Robins discharged from the Army. . . . Mack Clark of Paramount in 1-A.

Strong Stymied, Will Try Again

New York—A couple of years back, Bob Strong's band, after

Writers Plug Their War Songs



New York—Milton Drake, Ray Henderson and Redd Evans (left to right) are song writers. But they became night club performers for one night at Cafe Society Uptown in the interest of the American Theatre Wing's campaign to popularize war songs. Henderson played emcee, introducing Evans, who sang *Unconditional Surrender*, and Drake, who gave out with *Is Your Tail Showing?*

Olcott Movie Fourth About Songwriters

Hollywood—Chauncey Olcott, songwriter-actor-singer who reached the zenith of his career in the early 1930's, will be glamorized in a Charles R. Rogers production bearing title of Olcott's most famous song, *My Wild Irish Rose*.

Olcott's biography will serve as basis for the fourth movie now in preparation or production based on life of a composer. The others are George Gershwin (Warner Brothers), Jerome Kern (MGM), Cole Porter (Warners).

building itself a fine reputation in the mid-west, was set to come east for the first time for a build-up in the big-time territory but, for various reasons, the plans fell through. Recently, Strong again was lined up to make the trek east and to give his crew an eastern debut at Roseland ballroom.

The latest word is that conflicts in bookings have postponed this second attempt on the part of Strong to bring his band here for a crack at air-time, neon lights, and more mooa. However, Strong will play theaters after the first of the year with a route, beginning on the west coast, that will eventually bring his band into the Roseland and the ken of the hep music characters.

Engel Publishes Robinson Tune

Los Angeles—Harry Engel, who resigned recently as west coast manager for Broadcast Music Inc., is launching a publishing venture of his own by putting out a new song by J. Russell Robinson, pianist at one time with the Original Dixieland Jazz Band and writer of such hits as *Margie*, *Mary Lou* and others.

Robinson's new song, for which lyrics were written by Arthur Terker and Harry Pyle, is a war-time ditty entitled *If the Boys Come Home for Christmas We'll Have a Happy New Year*.

Active since 1908 as a musician, Robinson has deposited his card with Local 47 and expects to make his permanent residence here, doing radio work and continuing his song writing activities.

Missouri Town Leaping Again

Columbia, Mo.—After a long dead summer Columbia is beginning to look something like the lively town it used to be in peace times. Not many civilian students are left, but with thousands of servicemen on campus things are getting lively.

With more club dates than they can handle and a shortage of sidemen, hornman Eddie Sigoloff's Missourians are booked solid until May 29 next year. The outfit is a draftproof combo made up of 4F's and under-age youngsters. They have most of the Stevens and Christian College dance dates lined up as well as the bashes put on by the Columbia service organizations.

Another outfit is being organized in town to cash in on the shortage of bands. Keith Moyer of the old Bob Baker crew and Johnny Karoly, tubster with the Ray Tross crew, are leading the attempt. The group started rehearsals last week.

—Irwin Stein

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Sinatra Gets 15 Gees Plus In Theaters

New York—Frank Sinatra, who has been packing them in at the swank Wedgewood Room of the Waldorf-Astoria Hotel here, will embark on a theater tour within the next few days that will bring him top money in the swooner-on-stage-engagements field.

Sinatra's phenomenal success at the Wedgewood Room (where he had the older ladies flocking around just as the swoon fans do at his theater and radio dates) has convinced even the most skeptical that Frank is here to stay. It's likely, too, that his projected theater tour (set tentatively to begin at the Earle theater in Philadelphia) will further cement his relations with an already overwhelmingly pro-Sinatra national audience. According to the latest information received, Sinatra's personal appearance dates will bring him \$15,000 a week, plus a percentage of the house take.

Arrangements are now under way for the nation's singer-in-the-limelight to begin a new radio series over CBS, sponsored by a cosmetic company. The show, a \$25,000 package, will gross a tasty \$6,000 for Sinatra, if present plans work out. The program unofficially is set to be modeled along the lines of the singer's recent Bandbox series (which ended three weeks over when Frank switched over to a 15 minute sustainer) and will feature prominent guest stars with musical backings by Axel Stordahl and his orchestra.

Although no contracts had been signed at press time for the new Sinatra program, plans called for the show to begin sometime in January, possibly with a Sunday night air-slot. Lucky Strike cigarettes, Sinatra's sponsor on the *Hit Parade*, also on CBS, are said to have given an o.k. to the singer's scheduled cosmetic-backed show.

Bill Cully, Tram, To Dean Hudson

Hartford, Conn.—The line-up for Art DuBrow's orchestra at the YWCA dances is: Henry Angelo, Bill Griggs, trumpets; Al Harris, trombone; Joe Giblissio, Mervin Haystings, Howard Varley, saxes; George Fraz, piano; Lyman Harding, drums; and Sally Carol gives with the caroling.

At the Del Rio, it's George Green's small outfit, with a personnel that includes: Eddie Doherty, trombone; Merrill Fichman, Jimmy Shonty, reeds; Dan-n-Strammello, piano; Jimmy Tinnirella, drums; and Green fronts on trumpet.

In Middletown, the Hotel Vasesques features the music of Johnny Vine, who in turn, features: Babe Moran, Earl Alquist, and Speed Stevenson. . . . Bill Cully, trombone, joined Dean Hudson's orchestra and is looking forward to a winter in Florida. . . . Seb Shonty and his crew left the Colony, to serenade guests at the Club Lido.

—Hal Lowey

Ella Mae Morse Tours Theaters

Los Angeles—Ella Mae Morse, who has been in virtual retirement since the birth of her baby, was slated to leave here on a theater tour later part of October. She is now under management of Fredericks Brothers, with Ed Fishman handling her professional affairs. Her contract difficulties with the Wm. Morris office and Freddie Slack seem to have been adjusted.

Her accompanist and music director on the tour will be her husband, pianist Dick Showalter, who under name of "Dick Walters", heads the orchestra that backs her on her own Capitol records, arrangements for which were turned out by Dave Matthews.

Sans Rudder Or Needle We Steer

Electronics and Acoustics Vital To Musicians

Study of Physics of Sound, Modern Theories Important

by Leo Cooper

Without air, if we could live, there would be no explosions, less excitement, no music. Musicians should be vitally interested in air (hot and otherwise!) Its possibilities have barely started to be explored. You may know that, were you inserted in a glass diving bell and sunk into a glass-walled vacuum, you could shout your lungs out or blast on the loudest trumpet without being heard by the spectators outside the vacuum.

That proves you've studied physics and are "up" on sound waves. Nuts! Physics books are considered up-to-date when they carry Newton's theories. Helmholtz gives some clues on musical possibilities, but, on the whole, scientists ignore music with dreadful determination. Therefore, musicians must tackle the physics of music. They can make sound a hilarious hobby, and every idea helps. Musical instrument manufacturers aren't going to waste money on chimerical experimentation, as, after all, only musicians are enthusiastic about developing music. Let's explore a few angles and see if your fancy can be captured. Think not? Read on, Macduff, and get sold.

Start With Household Pets

Wait until the family pup is sleeping soundly, then try to wake him by banging the bottom note on your piano. You won't disturb him in the least. Yet, if you tackle the task with a silent (to you!) high frequency whistle, he'll leap up with a yelp and let you know, in no uncertain terms, he's hep to the high ones. He'll say he hears very well indeed, and that you are practically deaf in his estimation.

The canary isn't supposed to be able to hear anything under a high-C, according to Dr. E. Laurence Palmer, famous naturalist and nature teacher of Cornell University. Yet few of us can carry on an adequate conversation pitched above high-C. Does your canary understand you?

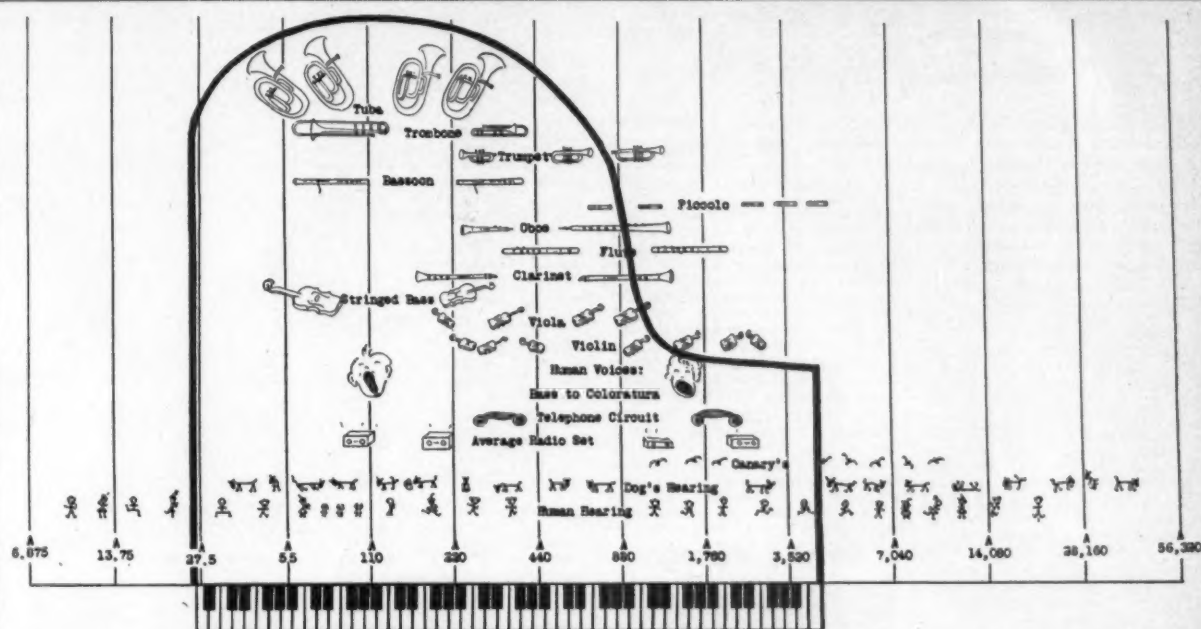
And, do you know how to discuss the events of the day with your goldfish? Assuming he is extremely intelligent (otherwise, you'd never have bought him!), all you have to do is teach him the Morse code. A pencil makes a practical, accessible tool. Hold it about 14 inches in front of you and scratch on it with a fingernail. Hear anything? No? Well then, seize it in your teeth and scratch again. Easy, isn't it? Now you know how fish absorb sound waves.

Ask a violinist to serenade a spider if you like amusing antics. At one particular note, the spider will fall from his web like a meteorite. Spiders adore music.

Once Upon a Time—

A young musician-repairman thought he knew everything about sound. He had learned that sound travels approximately 1,165 to 1,170 feet per second in average humidity at 68 degrees Fahrenheit; that its speed increased about 4 feet per second when air contained moisture; and that each added degree of temperature quickened its pace by 2 feet per second.

He and other young musicians spent hours arguing the old saw: if a tree falls down in a forest and no one is there, it makes no sound. He realized that the tree necessarily disturbed the airwaves with its unseemly conduct, and



that a concealed recording machine would have proved his physics books insane, but he had a profound admiration for the scientists who amassed his stock of unusually useless information, so he acquiesced enthusiastically.

However, he liked to experiment. Of course, he didn't have a fine expensive laboratory. He didn't even have much time. What he lacked most, though, was perception. For instance, he thought it was just a cute trick when he discovered he could bang a tuning fork, hold it against his throat, and silently enunciate someone's name. They would hear the tuning fork say "Harry," "Bill," or "Joe" just as plain. It was merely a goofy stunt to him, so he has plenty of reason to kick himself now. For—

Tuning Fork Talk

Gilbert Wright, ex-instructor of physics at the University of Southern California turned scenarist, wanted to torment a movie murderer with a set of train wheels that said "killed-your-wife, killed-your-wife, killed-your-wife" instead of the usual "clickety-clock, clickety-clock" with a human voice dubbed in. Sound experts agreed his effect was an impossibility. They assured him nothing could make train wheels talk.

Can you guess what he did? He started to experiment, and he used a tuning fork and his own throat. Then he evolved the present method of attaching a cord to the sound track and pressing it against a human throat, thereby creating a new career for radio commercialists—a group of "silent talkers." Now anything can talk—washing machines, mad bulls, saxophones, tinkling bells, rippling waterfalls—and he calls his invention Sonovox.

Already, Sonovox has made a lot of money and our musician-repairman has cause for self-recriminations. Furthermore, a truly beneficent use for the "cute trick" has been discovered. Soon Wright's artificial voice device for mutes will be on the market.

Quiet, Please!

A superficial knowledge of the actions of sound waves used to entitle musicians to pose as authorities. The illustration of dropping a pebble into a still pond and likening the resultant

ripples to sound waves was considered infallible—although it is an acoustical monstrosity. Sound engineers claim sound waves never stop. In the next breath, they say they can sound-proof a

room and kill all sound waves. Theory and fact are at variance.

Toy with the idea sound waves never stop. Imagine a sensitive apparatus sorting atmospheric disturbances and recreating the

cacophonies of Noah's animals moving into the ark, of Cleopatra's sweet wild whispering to Mark Anthony. Colossal, isn't it? Then try figuring out a simple (Modulate to Page 15)

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RAVINGS at REVELLE

By "SARJ"

From somewhere in North Africa, Pvt. Thomas A. Saunders falls in with a solid rave about a swinging colored band from an engineers' regiment, headed by T/Sgt. Alfred Simons. The crew is on a distinct Basic kick, Tommy writes, and sends everyone in its area with *Swinging the Blues, 920 Special, Out the Window* and other tasty Count stuff.

The leader plays alto and clary and the personnel includes—saxes: Henry Johnson, Robert Carter, Clifford Meade, Samuel Glenn, Wallace Sabb; trumpets: Reuden Floyd, Nathaniel Bates, George Williams; trombones: George Ponder, Essex Brown; drums: Earl Westfield; piano: Everett Clark; bass: Nathaniel Williams.

Benny Bennett, who used to dig the jive for the *Beat* at Northwestern university, is now Pfc. D. W. Bennett of the army air corps and is stationed at Camp Crowder, Missouri, from where he touts a signal corps RTC band which jumps mightily, he says, although none of the men had name band experience before entering service.

M/Sgt. Wallace J. Pilkington, leader of the Crowder military

band, and Sgt. Bob Farley, lead alto, who contributed the knocked out arrangements, are largely responsible for the success of the outfit, according to Benny. Sgt. Bob Kelly, who fronts the unit, plays terrific trumpet, but best jazz comes from the big powerful tram of Cpl. Skip Jones. Two reedmen, Pfc. Shocks Sharlette, alto, and Pfc. Cal Greenly, tenor and bary, also come on.

Sergeant Farley, the original arranger, has been transferred, but his stuff remains in the books. The unit totals 15, with four trumpets, two trams, five reeds and four rhythm. Person-

nel rounds out with Pfc. Jerry Smith, Cpl. Art Perry, Cpl. Jack Simmons, trumpets; Pfc. Harry Tardio, trombone; Cpl. Joe DeCaro, Cpl. Morris Burychka, saxes; Cpl. John Schulz, drums; Pfc. Cliff Ridings, bass; Sgt. P. W. Gabriel, guitar; Sgt. Adam Witek, piano.

Two star saxmen, Cpl. Arthur H. Walters from the Kay Kyser band, and Cpl. Robert J. Rilk, formerly with Jack Teagarden, are sparking the Fighter Comets, a group of G.I. five artists at an air force fighter station in England. Lieut. John J. DeGeorge wields the baton, but frequently lays it aside to sit at the skins and help the crew rock its audience. He used to thump tubs for Horace Holley, before he became a fighter pilot.

A former stickman for Sally Rand of fan fame, S/Sgt. Chet Howard, is conducting a dance unit from an armored division band, which is making them leap lightly at Camp Gordon in Georgia. It includes—saxes: Pfc. Eddie Lavery, Cpl. Ralph Biscotti, Pvt. Joe Cella, Sgt. Val Scannell, Pvt. Pat Deblasi; trumpets: Sgt. Wade Pollard, Sgt. Al Rosenberg, Pfc. Tony Tetuan, Cpl. Roy Scicchattini, Russ Nordstrom (vocals); trombones: Sgt. Leon Turnburke, Pvt. George Brahrer, Pvt. William Sherk, Sgt. Chet Howard; piano: Sgt. Henry Kowitz; drums: Cpl. Mel Brave-man; bass: Gene Dragoo.

Several of the boys in this outfit were former sidemen with such names as Charlie Spivak, Louie Prima, Ruby Newman, Bobby Byrne, Sam Donahue, Van Alexander and Paul Whiteman.

Pvt. George Brown writes that the first mail delivered after his company landed on Axis soil in the invasion of the continent brought *Down Beats* to him and his buddies in the company orchestra. "We were knocked to the joints above our socks," he tells Sarj.

Private Brown gives the personnel of the company jump crew as follows—Director Alexander Harris; Sgt. N. White, trumpet; Pvt. J. Bruce, alto sax; Cpl. H. Powell, tenor; Pvt. George Coleman, piano; Cpl. W. Westbrooks, skins; Pvt. Linden Morgan, bass. In addition there are the Fourth Squad Boys, a quartet, directed by Cpl. W. Vernon.

Arrangements from the books of Les Brown and Jimmy Dorsey give a big-time flavor to the music of a 15-piece dance band at the army base in Boston, headed by Sgt. Kelly Camarata, brother of Toots (who by the way is a patient at Gardner hospital, 1660 East Hyde Park Blvd., Chicago). This unit has been intact for more than a year, being assembled at Camp Claiborne in Louisiana and transferring to Boston in April of this year.

The personnel—saxes: Sgt. Frank Iachavone, Pfc. Al Torres, Sgt. Billy Werchaster, Pfc. Dave Brown, Cpl. Al Natalini (vocals); trumpets: Sgt. Dom Zanotti, Cpl. George Hinne, Cpl. Bob Hill; trombones: Sgt. Kelly Camarata, Pfc. Prowell Seitzinger, Cpl. Sam Sorce; drums: Cpl. Bus Widmer; piano: Cpl. Mathew Miles; guitar: Cpl. Charley Thomas; bass: Cpl. Tony Lepore.

Because they are a little off the beaten path, the boys in the Fletcher General hospital at Cambridge, Ohio, don't get as much entertainment as those in hospitals and transferring to Boston in April of this year.



Bergstrom Cats



Austin, Texas—S/Sgt. Jack Ream (above), leader of the dance band at the Bergstrom army air field, serenades the base squadron's mascot, "Hedy Lamarr." Ream is from Sioux City, Iowa. In the center photo, the entire band gives out for Hedy, who seems rather unimpressed. Left to right: Paul Pfeiffer, pianist doubling sax; Jay Jackoskie, Harold Longstreth, saxes; Vic Solomine, bass; Bernie Berman, accordion; Dick Lollar, trombone; Oliver Smith, drummer doubling trumpet; Ari Adesko, Francis Smith, trumpets, and Sergeant Ream again. Lucille Garza (below) is the band's canary. She is an Austin pigeon and a civilian employee at the base, digs the *Beat* lightly here. Pics by Bergstrom Field Photo Section.

More Pix For Hal McIntyre

New York—Hal McIntyre moved out of the Hurricane night club here on October 28, replaced by Ted Lewis and his band.

McIntyre's immediate plans call for a theater and one-night tour and a possible quick return to Hollywood where the altoist-leader and his band have been signed for five more pictures by Columbia. McIntyre recently completed shooting *Hey, Rookie* on the Columbia lot.

Jerome Back at Pelham Heath

New York—Bob Astor's band, after a month's engagement, moved out of the Pelham Heath Inn and was replaced by Henry Jerome. The Astor band, with vocals by Betty Daniels, was set to move up to the Totem Pole in Auburndale, Mass. for a couple of week-end dates in that spot.

Jerome received his original build-up at the Inn and left it to take on several hotel engagements (the Roosevelt in Washington, and the Lincoln in New York).

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Seeks Wings



Enid, Oklahoma—Bobby Byrne, who held a civilian pilot's license while he was still a band leader, is an aviation cadet at the army air field here and expects to win his wings within a couple of months. Acme Photo



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Trumbauer Swaps Sax For Speedy Bombers

Kansas City—The flying fingers of Frankie Trumbauer, which won him a place among the immortals of swing music, are now helping play a funeral dirge for Hitler. Trumbauer's saxophone is laying in its case, while the fingers now play a different kind of tune on the instrument panels of B-25 Mitchell Bombers.

Trumbauer takes the brand new bombers which roll off the assembly lines at the Kansas City division of North American Aviation and makes them come to life through the magic of flight.

"It gives me a bang to think I'm putting a fast bomber through its paces for the first time," Trumbauer said.

Greatest Thrill

"It's a bigger thrill than blowing a horn—even if you're blowing a horn with the best bands in the business."

Trumbauer gave up his spot in the music world four years ago to become an assistant aeronautical inspector for the Civil Aeronautics Authority. Later he became chief of the general inspection branch of the fifth region of the CAA.

Trumbauer played with men whose names are by-words of the music world—Bix Beiderbecke, Eddie Lang, the Teagarden and Dorsey boys, Benny Goodman and Artie Shaw—but the flying bug bit him in 1927 when Bob Grabenhoffer, who flew with the German Baron Von Richt-hofen's Circus in World War 1, taught him to fly.

Bet With Whiteman

He flew all the time he played with Paul Whiteman—from 1927 to 1936—and recently passed his 4000th hour in the air.

"Once Paul bet me \$100 I couldn't fly to each of thirty 1-night stands," Trumbauer said. "I almost killed myself doing it—but I won the 100 bucks. I slipped into cowpastes that I couldn't fly out of—landed on beaches and tied the plane to rocks, and flew in all kinds of weather. I think he purposely picked towns without airports. Sometimes I would have to hire the plane hauled to a bigger field so I could fly on to the next job."

Trumbauer played all the big hotels with Whiteman. He played for President Coolidge at the White House with Ray Miller's band, and for President Hoover at a Philadelphia ball. He played in 1,500 recordings—some of which are now swing collector's items.

Going to Stick

But he got thrills with the CAA, also. He once made 14

forced landings in one week in small airplanes. Soon after he joined the CAA he had to slip into a small field in a "dead stick" landing—worrying all the way down about losing the nice new job, and cracking up a nice new \$10,000 airplane which didn't belong to him.

Trumbauer is going to stick with the flying business.

"Flying airplanes is my meat from now on," he said.

"But I've still got a link with the music business—my son, Bill, plays trumpet with Henry Busse."

Electronics, Acoustics to Become Vital

(Jumped from Page 13)

way to soundproof your own bathroom. It isn't very difficult and it won't cost much money. Can you do it? If so, you'll have a fine place to practice—if there isn't too much traffic. Also, you'll steal a march on complaining neighbors and dear old Pythagoras, who had the first practical ideas of the relative values of quiet and sound.

Frequencies vs. Decibels

As a matter of fact, many business musicians don't even know the difference between a frequency and a decibel. Some have a dim idea how A-440 is achieved. Others can tell you the decibel is a troublesome term used by scientists in describing the relative intensity of sound.

One decibel is considered the quietest, practical amount of sound. Telephone buzz noise, prior to contact with the operator, is approximately one decibel. 75 decibels are considered perfect for the morale of a busy defense plant. 78 decibels mean the racket has doubled. Anything over 90 decibels leads to nervous disorders.

Orchestras of the future will probably pay attention to the scope of their decibels and the uses of absorbent materials. Varying intensities add or detract from musical beauty. Mind you, dynamics aren't being mentioned here—they're another subject. There's a definite decibel line between a soothing band and an irritating one.

Comes The Revolution!

Reproductions of sound have always lagged behind actual recordings. Studios have been way ahead of homes in acoustical

surroundings since talking machines were first invented. Musicians haven't minded. They still play antique records—things that atrociously distort musical tone—and give every evidence of acute enjoyment, so electronics have scarcely been felt in music so far.

Yet, electronics will play a big part in the future of musicians. As time goes on, so-called electric instruments will be perfected. They will have to be properly balanced on bandstands. Music will acquire added vitality and flexibility.

It won't hurt musicians to take an interest in the minute and ultra-powerful electron. They needn't necessarily study radar, and they needn't get excited because there are 3 hundred billion-billion electrons in an ounce; or because the atom is now regarded as a miniature solar system made up by electrons spinning around a nucleus of protons and neutrons. However, we must take notice of the 4 billion dollars of American business this year which are based upon electronics. (In 1942, they grossed a mere billion!) As electronics expand, music must (either indirectly or accidentally) grow too; and musicians must learn what they're hearing and how well it is being presented.

Dooms Rubber-Stamp Bands

In a second-rate tavern, would you know how to place your band to show it off to best advantage? Small outfits miss opportunities daily because they haven't discovered surroundings can cooperate with them. They walk into a place and try to drown out the din. They fight four walls, and the walls always win. Sound consciousness and smart planning focus attention and interest on a band.

Sound as a hobby tends to make you dubious of standard placements. Just because so-and-so successfully groups his men a certain way, he can't be copied indiscriminately. Stylish appearance helps, but, if by some freak of circumstance your band sounds better with shuffled sections (that is, with a line-up grouping an alto, tenor and

trumpet opposite a trombone, tenor and trumpet, with the drummer on top of the piano and the singer under a chair—absurd, but possible!), by all means, use the goofy grouping.

Rubber-stamp bands are going out. The public will eventually shun commercialism. If there is any one component of sound to be stressed, it is individualism. Taste and judgment aren't developed by mass-production methods.

Hail King Acoustics!

The deeper you delve into sound, though, the more troubles you'll find. If there are words about your unconventional ideas of grouping, ask your opponents to outline the proper design for an outdoor bandshell. That'll hold them. It's been a musical bombshell for years. Do you prefer the usual curved shell with a top, a curved shell without a top, a hexagon posterior, three-fourths of a square, or a central round bandstand with a roof? Think carefully before you answer.

The perfect reply is—don't play outdoors in a bandshell at all if you can avoid it! Acoustics are better inside 99 percent of the time. When an orchestra is backed by the customary curved shell (like Chicago's Grant Park monstrosity), sound waves rebound from the walls several times before they escape. Distortion inevitably results when one wave collides with another and it is perceptible to the most untrained ear.

Anything which interferes with the flow of a sound wave makes trouble, and trouble is translated into noise. As your enthusiasm for sound grows, you will become acutely aware of the difference between sound and noise. You will instinctively raise the quality of your standards. You may hit upon something entirely new and thoroughly fine. The territory is wide open, and musicians are the logical adventurers to chart the sound of the future. Get going—and—good going!

Band Leaders—Reserve space now in the special Down Beat Christmas issue.

Dean Hudson Reorganizes Good Combo

New York—Dean Hudson, in an inactive duty classification after two years in the army, assisted Tommy Dorsey in reorganizing his band prior to opening at the Pennsylvania Hotel here and at the same time, lined up several men to form his own band. First date was played at Duke University, October 23, followed by three weeks at the Pallomar Ballroom in Norfolk, Va.

The nucleus of this band is comprised of the former Bobby Byrne outfit, which was first under the direction of Jack Jenney after Byrne's induction and more recently was used by Joe Marsala. With the help of Tommy Dorsey, Hudson added several top-flight men and a number of Cy Oliver scores to get off to a good start. Adding to Oliver's arrangements, Bob Hartsell, former Hudson pianist, is now spending all his time scoring, with Frank Ryerson, Art Dedrick and Joe Cohen also contributing.

Les Elgart, trumpet, formerly with Woody Herman and Charlie Spivak, and brother Larry Elgart, sax, also formerly with Spivak, have been added. George Nowlan, former Bobby Byrne trumpeter, and Johnny Payne, ex-Sonny Dunham trumpeter, are in the brass section, as well as hot trombonist Bill Cully and Rossie Nichols, who plays tram and does scat vocals. Parker Lund, original drummer, returned.

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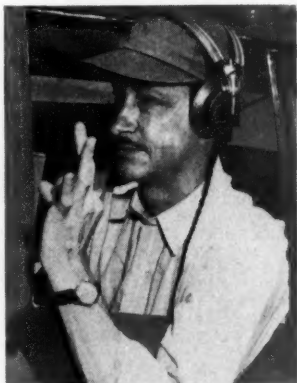
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A COLUMN FOR RECORD COLLECTORS.....

THE HOT BOX

By GEORGE HOFER, Jr.

Frankie Trumbauer once told Frank Holland of Detroit that back in July of 1928 while in Chicago with the Paul Whiteman orchestra, he (Tram) and Bix made some outside recordings for Jean Goldkette. This information has prompted Holland to undertake considerable research on the Goldkette Victor 21000 series with some interesting results.

Checking with data received from the Victor Company files, the following information was down on paper: On July 12, 1928 Goldkette waxed *Just Imagine* on master number 46070, probably in Chicago, as this number series is found on Victor records made in the Windy City around this time. Personnel information on this date is no longer available at Victor. Tram definitely recalled that the Trumbauer Okeh of *Dusky Stevedore* with Bix was made on this particular trip to Chicago with Whiteman. *Just Imagine* was issued on HMV B5531 and the Boxer seems to recall hearing it on an American Victor. There is a Bixian trumpet on the side. The Bix collectors should endeavour to obtain the record for their investigation and decide whether or not it should be included in a Beiderbecke Discography.

Another interesting by-product of Holland's investigation also concerns a so called Goldkette recording made on July 12, 1928. The record Victor 21590 *That's Just My Way of Forgetting You* on master 46097 fits neatly into the McKinney Cotton Picker sides listed on Page 93 of Hot Discography. Masters 46093, 4, 5, 6, 8, and 9 are listed and Victor advises they were made in Chicago July 11 and 12, 1928 with four saxes, two cornets, trombone, banjo, piano, tuba and drums with Don Redman conducting.

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Victor thinks that 46097 was probably McKinney waxed although the record was labeled Goldkette. Also on November 23, 1928 McKinney waxed master numbers 48619 and 48620 in Chicago with the same instrumentation as above. These two sides were released on Victor 38013. Listed on the labels as Goldkette records are masters 48617 and 48618 also waxed on November 23rd in Chicago. The former master is *My Blackbirds Are Bluebirds Now* and the latter is *Don't Be Like That* both released as Goldkette on Victor 21805. Holland avers these two sides sound very much like the McKinney band. The McKinney and Goldkette bands were closely associated in Detroit at the Greystone Ballroom and it is very likely that some of the Goldkette Victor 21000 series sides were actually made by McKinney's Cotton Pickers.

MISCELLANY: John Treudley of Youngstown, Ohio adds some interesting data pertaining to The Whoopie Makers Vocalion sides mentioned in the Box Oct. 15. John has Vocalion 15769 both sides labeled as by the W. M. playing *Freshman Hop* and *Rush Inn Blues*. Treudley offers the suggestion that there is a possibility of a rather remote tie-up between the old Pathe-Perfect combination and Vocalion. Another example would be the Texas Blues Destroyers disc appearing both on Vocalion and Pathe-Perfect. The *Freshman* and *Rush Inn* sides do not feature any trombone much less Teagarden, nor does the trumpet sound like MacPartland but more like Moore of the Pettis Okeh *Bag O' Blues*, and very little of Goodman's clarinet as per report on the record from Treudley.

Floyd Bean has obtained a copy of his first recording (see Hot Box Oct. 1). The sides turned up on Champion 16065 by Fred Dexter's Pennsylvanians playing *What's The Use* and the fast number mentioned in the above column was *Cheer Up*.

Joe Campbell prominent Chicago Bix collector has moved to 8232 South Ingleside Ave., Chicago. Joe has decided that the clarinet soloist on the Bix Beiderbecke Victors was Jimmy Dorsey and not Benny Goodman as shown in Hot Discography.

Norm Ackermann of Rock Creek has given up collecting for the duration and is working a precision screw machine in a local defense plant as well as keeping up his insurance business.

Arthur Schutt, jazz pianist of yore, recently appeared as piano soloist with the Standard Symphony orchestra of Los Angeles on a Standard Oil of California

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RECORDS FOR COLLECTORS: Orin Blackstone has released New Orleans list number 17 with a wide assortment of jazz discs. Address 1016 Eleonore St. New Orleans 15.

Lt. Ed Rubin, 910 Lawrence, Chicago, is disposing of a large stock of items. No list.
Recent lists: Leroy E. Fay, 1761 N. Troy St., Arlington Va.; The Record Rendezvous (Frank Trolle), 105 E. Hanover St., Trenton 8, N. J.; W. Carman Davis, 326 Gardner Ave., Trenton 8, N. J.; Swing Record Shop, 87 East St., Whitinsville, Mass.

COLLECTOR'S CATALOGUE: Paul Mares, Jr., Campion Academy, Prairie Du Chien, Wis. Collects the clarinetists Benny Goodman, Artie Shaw and Woody Herman. Paul is the son of the well known New Orleans trumpet with the famous New Orleans Rhythm Kings. Young Mares at present is playing piano.
Billie Anderson, 538 W. Thomas, Springfield, Mo. Interested in the Moand City Blue Blowers records, Duke Ellington, and has some Clarence Williams sides to trade.
Edward O'Neil, 4212 Nautilus Ave., Riverside Park, Norfolk, 6, Va., wants all the Mildred Bailey records and those made by Red Norvo between '36 and '39.
Dorothy E. Dummer, 7123-10 Avenue, Brooklyn, N. Y. Collector of the drum work of Gene Krupa, Benny Goodman, Duke Ellington, Eldridge Brothers, Count Basie and Armstrong.
Johnny Witter, 1115-34th St., Seattle, Wash. or c/o Jack Teagarden's Orchestra, Music Corp. of America, Beverly Hills, Calif. Collects Jelly Roll, Melrose and all barhouse piano, Bix Louie, Teagarden and Bessie Smith. Johnny plays piano in Teagarden band.

Annette Segers, 500 10th St., Columbus, Ga. Oliver Gennetts and McKenize Chicagoans, Little Ramblers and Cotton Pickers. Interested in selling some of her collection.
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BANDS DUG BY THE Beat

TOMMY DORSEY

(Reviewed at Cafe Rouge, Hotel Pennsylvania, New York)

Personnel:
Leader: Tommy Dorsey, trombone
Trumpets: Sandy Santangelo, George Seaberg, Bob Price, Pete Condolli
Trombones: TD, Tommy Peterson, Tex Satterwhite, Walter Benson
Saxes: Mannie Gerahmann, Hank D'Amico, Lenny Kaye, Don Lodice, Gale Curtis
Strings: Lenny Atkins (viola), Sy Myroff, Eugene Seltain, Bernie Tintnerow, Al Deller, Fred Camilla (cello)
Bass: Sandy Block
Piano: Milt Raskin
Guitar: Denny Sondell
Drums: Maurice Purtill
Vocalists: Betty Brewer, Jimmy Cook, the Sentimentalists—Jean, Ann, Mary, and Peggy Clark
Arranger: Bill Finnegan

TD's new "wonder band" is quite that, any way you take it. The 23-man outfit has lost but one member to Uncle Sam since its opening at Cafe Rouge a few weeks ago.

The music moves from blast to beauty with ease and alacrity. The trumpets, after the first impression of piercing shrillness wears off, let go some loudly satisfying playing. Throughout the arrangements the brass' many spots of snap-the-whip execution make exciting listening. Saxs match the brass in incisive execution. The heart of the band, the rhythm section, is strong. Maurice Purtill's drumming, though heavily encrusted with constant use of the high-hats, is like a spring under the band.

Except for the dubious judgment of dragging strings into a wild-mannered *Hallelujah*, ingenuity and interest in the arrangements and selection of tunes (i.e., a jump version of Paramount's familiar newsreel "Eyes and Ears of the World" theme) give the listener more than his money's worth (even if it's on the cuff), and the jitterbugs, in and out of sailor suits, don't give up though the tempos sometimes beat them to the finish.

Among the solos, Hank D'Amico contributes some wonderfully relaxed and artful clarinet passages, in tasteful relief to the scream trumpet measures.

Ballads are given over to the vocal department which includes an all-gal foursome, the Sentimentalists, and Betty Brewer and Jimmy Cook. Cook sings pleasingly, and not unlike his immediate predecessor. Miss Brewer's style arouses inevitable comparison with brother Jimmy Dorsey's ex-canary, Helen O'Connell.

Noting the nightly jam at the Cafe Rouge it can be said again

New Gas Cut Hits Niteries On the Coast

Los Angeles—The recent 25 per cent cut in gasoline allotment for this territory has had a noticeable effect on business at outlying niteries and beach spots. The Aragon, Casino Gardens and other beach danceries, where better times had been expected when the dim-out restrictions were relaxed last month, have been hit hard by the new gas curtailment.

However, the most drastically hit seems to have been the long-suffering Casa Manana in Culver City. Last year the Zucca Brothers reduced the running time at the Casa to five nights per week but once again they have had to curtail operations at the big niterie, this time to Friday, Saturday and Sunday.

The Saturday swing shift session, running to 5 a.m. Sunday morning, will be continued, but instead of bringing in an extra band for the period, Alvino Rey combo plays the extra shift.

Film Pact for 'teen Tubber

Hollywood—Kenny John, 15-year-old drummer is the latest musical performer to draw a movie contract. Young John, who was spotted by MGM scouts while appearing as guest attraction in Manhattan niteries, was trialed pacted after a screen test.

He hails from Reading, Pa., where he started on drums at age of three under instruction from his father, Harry John. No picture assignment had been set for him at writing.

TD's new "wonder band" is quite that, and quite one to excite. —ale

ART TATUM AND BEN WEBSTER

(Reviewed at The Three Deuces, New York)

This is it, all right. Having heard the shouting and the hubbaloob all the way from 52nd Street down to the Beat's office, we finally managed to sneak into the Deuces, curl around a table designed to seat one very thin man and a drink, and then, brother, came jazz and in quantity.

What a real piano player does after listening to Tatum, we don't know. But after digging the master for a couple of hours, our inclination was to go home, move the piano from its spot in the corner and start using it as a door-stop. From the first delicate right hand spirals down the key-board to the last full and perfect chord ending, this was art.

With Tatum are two other musicians, guitarist Tiny Grimes, and bass-man Slam Stewart. For our taste, Grimes, whose style is to bring in scraps and patches of folk tunes, old ditties, and song doggerel while soloing, overdid the cuteness of it all. Nevertheless, his work in the head stuff with Tatum and Stewart was wonderfully fresh and alive. As for Slam, his bass work is incomparable and the only way that we can think of to describe him is to say that he's Tatum with strings attached.

While the tasty tid-bits that Tatum served at the Deuces was more than enough to qualify him for any All-Time All-Time All-Star musicians poll, the same can't be said for Ben Webster, the ex-Duke Ellington tenor supreme. Maybe Ben was off form on the night we heard him and we hope that's the case. At any rate, his work was remarkably undistinguished both for ideas and tone. Working with Ben were Hank Kohout, piano, Teddy Walters, guitar, and Specs Powell, drums, all of them expert musicians who played in their usual expert manner.

But that Tatum. . . —tac

Seve Band Start

Flocks Launch Of Fav

(Jump

ballots. L ing a ban 1 are not the all-st have been leaders a Wilson a No mat conducting a small c leaders th as sideme You may swing ban combo di them as y This makes Ge all-star d cause he votes from cause he with Goo ridge, wh last year not eligib is frontin at the Pre

Wa Some c casting th like Benn Raymond Woody R and the c our warn combos n with lar eligible groups l Kirby's, three to o compete r They m character trios and here, too. Any liv of the ar for select group. C poll, and of three found els sure to v since nar cross-ch or re

Ballots Contest I North W before M 1943, wh The edit supervise ballots, judges. T to all wr Incomp

1-Benny
2-Duke E
3-Charlie
4-Harry
5-Woody
6-Count I
7-Tommy
8-Glen M
9-Lionel
10-Stan K
11-Hal M

1-Tommy
2-Harry
3-Charlie
4-Glen
5-Duke
6-Benny
7-Teddy
8-Fredy
9-Shep F

Wh New Straeter Beat in Claude army se also nar Ted. Th but wh on a fu on the blance. are cou

Seventh Annual Band Poll Votes Start to Flood

Flocks of Ballots Launch Selection Of Fave Musicians

(Jumped from Page One)

ballots. Leaders who were heading a band on or after November 1 are not eligible for chairs in the all-star band! Some votes have been cast already for such leaders as Eddie Miller, Teddy Wilson and Art Tatum.

No matter whether they are conducting a large dance band or a small combination, if they are leaders they cannot be selected as sidemen in the all-star group. You may vote for them in the swing band, sweet band or small combo divisions, or may select them as your favorite soloist.

This ruling, for example, makes Gene Krupa, ineligible as all-star drummer last year because he was a leader, eligible for votes from his fans this year, because he has become a sideman with Goodman. And Roy Eldridge, who won trumpet honors last year as Gene's sideman, is not eligible this time, because he is fronting his own combination at the Preview in Chicago.

Watch Small Combos

Some of the voters, too, are casting their ballots for groups like Benny Goodman's quartet, Raymond Scott's quintet, the Woody Herman Woodchoppers and the Crosby Bobcats, despite our warning that only small combos not part of nor identified with larger name bands are eligible for selection. Intact groups like Red Allen's, John Kirby's, King Cole's or other three to seven men combos may compete for this honor.

They must be instrumental in character, though, since vocal trios and quartets are ruled out here, too.

Any living musician, in or out of the armed services, is eligible for selection in the all-star group. Condensed rules of the poll, and the second of the series of three blank ballots will be found elsewhere on this page. Be sure to vote only once, however, since names of voters will be cross-checked to avoid duplication or repeating.

Ballots must be sent to the Contest Editor, Down Beat, 203 North Wabash Avenue, Chicago, before midnight of December 15, 1943, when the poll will close. The editors of Down Beat will supervise the tabulation of the ballots, and will act as sole judges. Trophies will be awarded to all winners.

Incomplete tabulations to date:

Swing Bands

1-Benny Goodman	41
2-Duke Ellington	38
3-Charlie Barnet	31
4-Harry James	27
5-Woody Herman	24
6-Count Basie	20
7-Tommy Dorsey	18
8-Glenn Miller	13
9-Lionel Hampton	9
10-Stan Kenton	7
11-Hal McIntyre	6

Sweet Bands

1-Tommy Dorsey	40
2-Harry James	34
3-Charlie Spivak	34
4-Glenn Miller	29
5-Duke Ellington	23
6-Benny Goodman	19
7-Teddy Powell	15
8-Freddy Martin	10
9-Shep Fields	7

Contest Rules

Send only ONE ballot. Names of voters will be checked and all duplicate votes eliminated.

Do NOT vote for musicians who were leaders on or after November 1st in the blanks for selection of the all-star band.

DO vote for leaders in the swing and sweet divisions or as "King of Corn" or favorite soloist.

Sign your correct name and address, and in full detail. Doubtful ballots will be checked to determine their authenticity.

Be fair in your selections, and base them on musical talent alone. Every living musician is eligible, in or out of the armed services.

Mail your ballot to Contest Editor, Down Beat, 203 N. Wabash Avenue, Chicago (1), Ill., to arrive before midnight, December 15th, 1943.

10-Kay Kyser	5
11-Horace Heidt	5

(none under five listed)

Small Combinations

1-Teddy Wilson	33
2-Red Norvo	28
3-Red Allen	23
4-John Kirby	19
5-Pete Brown	15
6-Three Suns	12
7-Ben Webster	10
8-Ray Kyser	9
9-King Cole Trio	5

(none under five listed)

King of Corn

1-Spike Jones	31
2-Guy Lombardo	29
3-Sammy Kaye	29
4-Ray Kyser	15
5-Harry James	11
6-Tommy Dorsey	9

(none under five listed)

Favorite Soloist

1-Benny Goodman	32
2-Tommy Dorsey	24
3-Harry James	19
4-Ben Webster	13
5-Teddy Wilson	10
6-Charlie Spivak	9
7-Count Basie	7
8-Buddy Rich	5

(none under five listed)

Trumpets

1-Ziggy Elman	34
2-Bobby Hackett	29
3-Rex Stewart	23
4-Yank Lawson	19
5-Billy Butterfield	18
6-Cappy Lewis	15
7-Max Kaminsky	14
8-Dick Mains	13
9-Lee Castle	10

(none under ten listed)

Trombones

1-J. C. Higginbotham	34
2-Lou McGarrity	31
3-Neal Reid	27
4-Jack Jenney	24
5-Floyd O'Brien	11

(none under ten listed)

Alto Sax

1-Johnny Hodges	36
2-Toots Mondello	33
3-Lee Robinson	28
4-Willie Smith	23
5-Tab Smith	19
6-Hymie Schertzer	14
7-Clint Neely	10

(none under ten listed)

Tenor Sax

1-Tex Beneke	38
2-Vido Musso	34
3-Corky Corcoran	28
4-Don Lodice	23
5-Babe Russin	18
6-Lester Young	14
7-Herbie Haymer	11
8-Al Klink	10

(none under ten listed)

Clarinet

1-Pee Wee Russell	28
2-Irving Fazola	23
3-Johnny Mince	19
4-Buster Bailey	16

Gracie Emulates Her Hubby



Cleveland—Bet the boys in this coast guard band would just play all the time if they had the regular inspiration of this charming guest conductress, Gracie Barrie, who also leads a band of her own on occasion. Gracie's husband, Dick Stabile, directs a coast guard band at Manhattan Beach, you know.

Iturbi Starts Movie Career

Hollywood—Jose Iturbi, internationally known concert pianist and conductor who made his film debut in MGM's *Thousands Cheer*, has been handed—and has accepted—a seven-year term contract by MGM.

5-Barney Bigard	13
6-Heinie Beau	10

(none under ten listed)

Piano

1-Jess Stacy	29
2-Mel Powell	24
3-John Guarnieri	19
4-Milt Raskin	19
5-Joe Bushkin	16
6-Frankie Carle	11

(none under ten listed)

Drums

1-Gene Krupa	32
2-Buddy Rich	28
3-Walter Paige	23
4-Jo Jones	21
5-Maurice Purtill	19
6-Ray McKinley	15
7-Ray Baudae	11
8-Sonny Greer	10

(none under ten listed)

Bass

1-Bobby Haggart	31
2-Artie Bernstein	28
3-Hy White	24
4-Nappy Lamare	24
5-Doc Goldberg	19
6-Walt Yoder	15
7-Sid Weiss	12
8-Trigger Alpert	10

(none under ten listed)

Guitar

1-Eddie Condon	30
2-Allan Reuss	27
3-Hy White	24
4-Nappy Lamare	24
5-Freddy Greene	12
6-Bobby Hackett	11

(none under ten listed)

Arrangers

1-Gy Oliver	34
2-Eddie Sauter	27
3-Billy Strayhorn	23
4-Jerry Gray	20
5-Will Hudson	14

(none under ten listed)

Male Singers

1-Frank Sinatra	37
2-Bing Crosby	35
3-Dick Haymes	29
4-Bob Eberly	24
5-Harry Cool	18
6-Ray Eberle	13

(none under ten listed)

Girl Singers

1-Peggy Lee	29
2-Helen Forrest	24
3-Jo Stafford	20
4-Anita O'Day	16
5-Kitty Kallen	14
6-Nan Wynn	11
7-Donna Wood	10

(none under ten listed)

Georgia Gibbs Held on Coast

New York—Georgia Gibbs, who was expected back here from Hollywood on November 5 to open at Cafe Society Uptown, will remain on the west coast for another month or two. The air-show, *Everything Goes*, on which Georgia does featured singing, will continue to emanate from Hollywood until Jimmy Durante, star of the program, finishes some picture work.

Back at Cafe Society Uptown, Hazel Scott continues indefinitely, and Mildred Bailey will be held over. Changes in the band line-up at Cafe Uptown have bassist Israel Crosby (recently released from the army) back in Teddy Wilson's band, while Emmett Berry has taken over the trumpet chair in the same band. Johnny Williams, who substituted for Crosby while he was in service, has organized a trio, featured between big band sets in the uptown spot.

VOTE HERE!

For your favorite musician and band send your Selection to Contest Editor, Down Beat—203 N. Wabash, Chicago (1), Ill.

PICK YOUR ALL-STAR BAND

(Do Not Vote for Band Leaders Here)

.....	Trumpet
.....	Trombone
.....	Alto Sax
.....	Tenor Sax
.....	Clarinet
.....	Piano
.....	Drums
.....	Bass
.....	Guitar
.....	Arranger
.....	Male Singer
.....	Girl Singer

YOUR FAVORITES OF 1943

(Leaders are Eligible for Votes Here)

Swing Band.....	
Second Choice.....	
Sweet Band.....	
Second Choice.....	
Small Combo.....	
"King of Corn".....	
Favorite Soloist (Vote for any instrument listed above, or any other, such as violin, accordion, etc.).....	
Your Name.....	
Street Address.....	
City.....	State.....
Professional Musician?	Yes <input type="checkbox"/> No <input type="checkbox"/> E

Tiny's An Amphibian, Too, Boys



Chicago—Russ Hull and Gordon Dow thank Tiny Hill for introducing their new march, *Song of the Amphibian Force (Trans-Am-Phib-For-Land)*. Tiny's amphibious too, boys, floats like a duck they say. Left to right: Tiny, Hull, Manuel Correla, Cuban band leader, and Dow. Tiny will play the Trianon here.

What's Buzzin'—

New York—A photo of Ted Straeter, band leader, in Down Beat inspired Artie Shaw and Claude Thornhill to approach an army sergeant in Pearl Harbor, also named Straeter, and inquire whether or not he was related to Ted. The sergeant didn't know, but when he reached Manhattan on a furlough, he looked Ted up on the strength of the resemblance. It developed that they are cousins.

Where the Bands are Playing

EXPLANATION OF SYMBOLS: b—ballroom; h—hotel; nc—night club; r—restaurant; t—theater; c—country club; CRA—Consolidated Radio Artists, 30 Rockefeller Plaza, NYC; FB—Frederick Bros. Music Corp., RKO Bldg., NYC; MG—Moe Case, 48 West 48th St., NYC; GAC—General Amusement Corp., RKO Bldg., NYC; JC—Joe Glaser, 30 Rockefeller Plaza, NYC; MCA—Music Corp. of America, 745 Fifth Ave., NYC; HFO—Harold F. Oxley, 17 East 49th St., NYC; SZA—Stanford Zucker Agency, 501 Madison Ave., NYC; WMA—William Morris Agency, RKO Bldg., NYC.

Bandleaders may list their bookings free of charge, merely by writing *Down Beat* two weeks before each issue.

A
Achuff, Wayne (American Legion) Media, Pa., b
Agnew, Charlie (Peabody) Memphis, Tenn., Oppg. 11/23, h
Alexander, Van (Warner Bros.) Philadelphia, Pa., t
Allen, Bob (Tune-Town) St. Louis, Mo., 11/16-22, b; (Terrace Room) Newark, N. J., Oppg. 11/28
Allen, Larry (Point Concord Inn) Havre de Grace, Md.
Allen, Red (Garrick Stagebar) Chicago, nc
Almerico, Tony (SAC Capitol) New Orleans, La.
Alpert, Mickey (Riobamba) NYC, nc
Armstrong, Louis (On Tour) JG
Arnsperg, Gus (Sherman's Cafe) San Diego, Cal.
Ash, Paul (Roxy) NYC t
Atkins, Boyd (Faust) Peoria, Ill., nc
Auld, George (Topper) Cincinnati, Ohio, 11/27-28, b; (Club Madrid) Louisville, Ky., 11/29-12/2, b
Ayres, Mitch (Worship) Fort Worth, Tex., 11/18-21, t; (Majestic) Dallas, Tex., 11/25-12/1, t

B
Baker, Ken (Hollywood Casino) Hollywood, Cal., nc
Bardo, Bill (The Toe) Boston, Mass., clng. 11/27, nc
Barnet, Charlie (On Tour) MCA
Barrie, Grace (Palace) Columbus, O., 11/16-18, t; (Tune-Town) St. Louis, Mo., oppg. 11/28, b
Barron, Blue (Edison) NYC, h
Bartel, Jeno (Lexington) NYC, h
Bartha, Alex (Steel Pier) Atlantic City, N. J., b
Basie, Count (Lincoln) NYC, h
Becker, Bubbles (Van Cleve) Cleveland, h
Beckner, Denny (Claridge) Memphis, Tenn., h
Benson, Ray (Baker) Dallas, Texas, h
Bestor, Don (WHN) NYC
Blahop, Billy (Belvedere) Baltimore, Md., h
Bondush, Neil (Blackstone) Chicago, h
Borr, Michala (Waldorf-Astoria) NYC, h
Bothie, Russ (Agnes) Chicago, h
Bradshaw, Ray (Colony Club) McClure, Ill., nc
Bradshaw, Tiny (On Tour) MG
Brallier, Gus (Mamie Grotto), Milwaukee, Wis.
Brandwynne, Nat (Statler) Detroit, Mich., h
Bratcher, Washie (Washington) Washington, D. C., h
Breeze, Lou (Chez Paree) Chicago, nc
Brigode, Ace (Indiana Roof) Indianapolis, Ind., 11/17-23, b
Britton, Milt (Capitol) Washington, D. C., 11/18-24, t; (Palace) Columbus, O., 11/30-12/2, t
Broome, Drex. (Hilton) Long Beach, Cal., h
Brown, Lea (Palladium) Hollywood, Cal., clng. 10/28, b
Burns, Bill (Lookout Club) Columbia, S. C.
Busse, Henry (Palace) San Francisco, Cal., h

C
Calloway, Cab (Earle) Philadelphia, 11/19-25, t
Carter, Benny (On Tour) GAC
Cavaliaro, Carmen (Statler) Washington, D. C., h
Cayler, Joy (On Tour) FB
Chaves (Folies Bergere) NYC
Chester, Bob (Trianon) Southgate, Cal., nc
Claridge, Gay (Merry Garden) Chicago
Coleman, Emil (Mocambo) Hollywood, Cal., nc
Collins, Dee (Shrine Auditorium) Phoenix, Arizona
Courtney, Del (Blackhawk) Chicago, r
Craig, Francis (Hermitage) Nashville, Tenn., h
Cugat, Xavier (MGM Studios) Culver City, Cal.
Cummins, Bernie (Kentucky) Louisville, Ky., h
Curbelo, Herbert (Latin Quarter) Chicago, nc

D
D'Arcy, Phil (Rogers Corner) NYC, nc
Dickman, Harry (Colonial) Hagerstown, Md., h
Di Pardo, Tony (Plantation) Dallas, Tex., clng. 11/29, nc
Donahue, Al (Roosevelt) New Orleans, La., h
Dorsey, Jimmy (20th Century Fox Studios) Hollywood, Cal., until 11/21; (Orpheum) Omaha, Neb., 11/25-12/3, t

Send Birthday Greetings to:

Nov. 16—Sonny Dunham, W. C. Handy, Wallace Jones
Nov. 17—Shorty Cheroch, Max Miller
Nov. 19—Tommy Dorsey, Keg Johnson
Nov. 20—Ralph Muzzillo
Nov. 21—Slim Davis, Coleman Hawkins
Nov. 22—Hal McIntyre, Tom Morgan
Nov. 23—Ernie Caceres, Tyree Glenn
Nov. 24—Teddy Wilson
Nov. 25—Gus Bivona, Will Osborne, O'Neill Spencer
Nov. 26—Henry Levine
Nov. 28—George Wetling
Nov. 30—Don Boyd, Dick Spengler

Dorsey, Tommy (Pennsylvania) NYC, h
Duarte, Teddy (New Casa Manana) Boston, Mass., nc
Dunham, Sonny (Frolics) Miami, Fla., nc
Durham, Eddie (Royal) Baltimore, Md., 11/19-25, t

E
Edwards, Jack (Belmont Plaza) NYC, h
Eldridge, Roy (Preview Lounge) Chicago, nc
Ellington, Duke (Club Kingsway) Toronto, Ont., 11/18-24, nc
Ernie, Val (Detroit Athletic Club) Detroit, Mich.
Eymann, Gene (Lowry) St. Paul, Minn., h

F
Fields, Ernie (Happy Hour) Minneapolis, Minn., clng. 11/23, nc
Fields, Shep (Strand) NYC, clng. 11/24, t
Flo Rito, Ted (On Tour) MCA
Fisher, Freddie (Blues Heaven) Hollywood, Cal.
Flindt, Emil (Paradise) Chicago, b
Foster, Chuck (On Tour) GAC
Franklin, Buddy (Aragon) Chicago, b
Fuller, Walter (Tony's Subway) Peoria, Ill., nc
Fuson, Bob (Elk's Club) New Bern, N. C.

G
Garber, Jan (Roseland) NYC, b
Gersh, Joe (Casa Nova) Elmwood Park, Ill.
Gilbert, Johnny (Lantz's Merry-Go-Round) Dayton, O., b
Goodman, Benny (New Yorker) NYC, h
Goldfield, Goldie (Maytag Club) Phenix City, Ala.
Grace, Sam (Casa Manana) Albuquerque, N. M., nc
Grassick, Bill (Wardman Park) Washington, D. C., h
Gray, Glen (State) Hartford, Conn., 11/19-21, t; (Strand) NYC, Oppg. 11/24, t
Grimes, Don (Henry Grady) Atlanta, Ga., h
Gumpel, George (Benkert Park), Baltimore, Md., r

H
Hamilton, George (Syracuse) Syracuse, N. Y., h
Hampton, Lionel (Famous Door) NYC, nc
Hanson, Highlanders (Dubonnet) Newark, N. J.
Harris, Norman (King Edward) Toronto, Can., h
Hase, Phil (Slaple Maxie's) Hollywood, Cal., nc
Haselette, Stan (Candlelight House) St. Louis, r
Hawkins, Coleman (Kelly's Stable) NYC, h
Hawkins, Erskine (Fay's) Philadelphia, 11/19-25, t
Heatherton, Ray (Biltmore) NYC, h
Helma, Myri (Harmony Club) Reading, Pa., nc
Henderson, Earl (Recreation Center) Conway, S. C.
Henderson, Fletcher (On Tour) FB
Henry, Toby (Shanghai Terrace Bowl) Oakland, Cal., nc
Herman, Woody (Paramount) NYC, t
Hill, Tiny (Trianon) Chicago, clng. 11/28, t
Hines, Earl (Club Madrid) Louisville, Ky., 11/15-28, nc
Hoaglund, Everett (Ciro's) Mexico City, Mexico, nc
Horton, Aub (Princess) L. A., Cal., b
Hoskins, Jack (Stables Cafe) Anderson, Ind.
Hutton, Ina Ray (Stanley) Pittsburgh 11/19-25, t; (Earle) Philadelphia, 11/26-12/2, t

I
International Sweethearts of Rhythm (Fay's) Philadelphia, 11/26-12/2, t

J
Jackman, Sherwood (Book-Cadillac) Detroit, Mich., h
Jacquet, Russell (El Dorado) Houston, Texas, h
Jarger, Kenny (Sportsman Club) Indianapolis, Ind.
James, Harry (MGM Studios) Culver City, Cal.
James, Jimmy (Rainbow) Denver, Colo., clng. 11/25, b
Jerome, Henry (Pelham Heath Inn) Bronx, N. Y.
Johnson, Blaine (The Dome), Minneapolis, Minn.
Johnson, Buddy (Paradise) Detroit, Mich., 11/19-25, t
Johnson, King (Sheraton) NYC, h
Jordan, Louis (Orpheum) L. A., Cal., 11/17-23, t

K
Kassal, Art (Bismark) Chicago, h
Kavell, Al (Rio Cabana) Chicago, Oppg. 11/18, nc
Kaye, Don (Claremont) Berkeley, Cal., h
Kaye, Sammy (Terrace Room) Newark, N. J., 11/19-25
Kendis, Sonny (Copacabana) NYC, nc
Kenton, Stan (NBC) Hollywood, Cal.
King Cole Trio (321 Club) L. A., Cal., nc
King, Henry (Mark Hopkins) San Francisco, Cal., h
Kinney, Ray (Lookout House) Covington, Ky.
Kirby, John (Famous Door) NYC, nc
Kirk, Andy (Apollo) NYC, 11/19-25, t
Korn Kobblers (Rogers Corner) NYC

L
Landre, Johnnie (Scottie's Tavern) Southern Pines, N. C.

Key Spot Bands

AMBASSADOR HOTEL, Los Angeles—Freddie Martin
ARAGON, Chicago—Buddy Franklin
ARAGON, Ocean Park, Calif.—Freddie Nagel
BILTMORE HOTEL, Los Angeles—Joe Reichman
BLACKHAWK, Chicago—Del Courtney

COMMODORE HOTEL, New York—Eric Madriguera
EDGEWATER BEACH HOTEL, Chicago—Eddie Oliver
HURRICANE, New York—Ted Lewis
LINCOLN HOTEL, New York—Count Basie

MARK HOPKINS HOTEL, San Francisco—Henry King
NEW YORKER HOTEL, New York—Benny Goodman
PALLADIUM, Hollywood, Cal.—Les Brown; Nov. 30, Teddy Powell

PALMER HOUSE, Chicago—Griff Williams
PARK CENTRAL HOTEL, New York—Bobby Sherwood
PENNSYLVANIA HOTEL, New York—Tommy Dorsey
ROOSEVELT HOTEL, New Orleans—Al Donahue
ROOSEVELT HOTEL, Washington, D. C.—Justin Stone
ROSELAND, New York—Jan Garber

SAVOY, New York—Cootie Williams
SHERMAN HOTEL, Chicago—Charlie Spivak
STATLER HOTEL, Washington, D. C.—Carmen Cavallaro
TERRACE ROOM, Newark, N. J.—Nov. 19, Sammy Kaye; Nov. 26, Bob Allen
TRIANON, Chicago—Tiny Hill
TRIANON, Southgate, Cal.—Bob Chester
WALDORF-ASTORIA, New York—Leo Reisman

Lang, Geo. Al (Rhythm Club) Boston, h
Larkin, Milton (On Tour) MG
LeBaron, Eddie (Trocadero) Hollywood, Cal., nc
Leonard, Ada (On Tour) FB
LeRoy, Howard (Whitcomb Sulphur Springs) St. Joseph, Mich., h
Lewis, Ted (Hurricane) NYC, nc
Lombardo, Guy (Roosevelt) NYC, h
Long, Johnny (Palomar) Norfolk, Va., 11/19-25, t; (Circle) Indianapolis, Ind., 11/19-25, t
Lopez, Vincent (Taft) NYC
Lucas, Clyde (Arcadia) Providence, R. I., 11/18, b; (State) Hartford, Conn., 11/28-29, t
Luisi, Jack (Temple Beth El) Utica, N. Y.
Luneford, Jimmie (Riverside) Milwaukee, Wis., 11/19-25, t; (Regal) Chicago, 11/26-12/2, t
Lynnon, Abe (Essex House) NYC, oppg. 11/19, h

M
McCune, Bill (Beverly Hills C. C.) Newport, Ky.
McIntire, Lani (Lexington) NYC, h
McIntyre, Hal (Flagler Gardens) Miami, Fla., h
McLean, Jack (Paris Inn) San Diego, Cal.
Madriguera, Eric (Commodore) NYC, h
Mannone, Wincy (Babalu Club) L. A., Cal., nc
Mansanares, Jose (LaSalle) Chicago, h

WHERE IS?

BOB HOUSTON, vocalist, formerly with Johnny Long
JOE LIPPMAN, pianist, formerly with Jimmy Dorsey
WALTER EBERLY, brother of Bob Eberly
HANK BIAGINI, orchestra leader
CARL DENNY, vocalist, formerly with Hal McIntyre
JOHNNY BLOWERS, drummer, formerly with Jan Savitt
EDDY KUSBY, trombonist, formerly with John Scott Trotter
JOSEPH TURI, trombonist, formerly with Abe Lyman
JIMMY ZITTO, trumpeter, formerly with Tommy Dorsey
ANNE SUTHERLAND, vocalist, formerly with Paul Whiteman
PAT KAY, vocalist, formerly with Johnny Richards

WE FOUND

DICK SHELTON, Sgt., GTCB Band, Bowman Field, Louisville, Ky.
DICK FARRELL, Band, 1643 S. U., Camp Grant, Ill.
DEL CASINO, Chief Specialist, U. S. N. T. S., Bainbridge, Md.
JACK WARDLOW, now in insurance business, Raleigh, N. C.
MARCIA RICE, with USO Unit
JEFF CLARKSON, now with Les Brown
BUFF ESTES, Ft. Lieut., Musician, No. 6 E. D., Trenton, Ont.
PROWELL SETZINGER, Pfc., Boston Army Base Band, Boston, 18, Mass.
AL LANE, with Irving Berlin's This Is The Army
JOHNNY DESMOND, Pfc., 418 A.A.F. Band, Yale University, A.A.F.T.T.C., New Haven, Conn.
ROY HAMERSLAG, Pvt.—42037423, Co. L, 6th Q. M. Trng., Regt. T266, Camp Lee, Va.
BOBBY STARK, 92nd Division Band, Fort Huachuca, Arizona.
ARTHUR ROLLINI, Blue Network, Rockefeller Center, New York City.

Marcellino, Mussy (Florentine Gardens) Hollywood, Cal., nc
Mario, Don (Beachcomber) Providence, R. I., nc
Martin, Freddy (Ambassador) L. A., Cal., h
Maters, Frankie (Orpheum) Los Angeles, Cal., 11/24-30, t
Mellotones (Eagles Club) Mt. Vernon, O., b
Meo, Jimmy (Limehouse) Chicago, r
Messner, Johnny (McAlpin) NYC, h
Michener, Lee (Crystal) Upper Darby, Pa., b
Millinder, Lucky (Howard) Washington, D. C., 11/19-25, t; (Royal) Baltimore, Md., 11/26-12/2, t
Mojica, Leon (Terrace) Hermosa Beach, Cal., h
Molina, Carlos (Del Rio) Washington, D. C., nc
Morales, Noro (Stork Club) NYC
Morand, Jose (Astor) NYC, h
Morgan, Russ (Michigan) Detroit, Mich., 11/19-25, t
Morton, Ray (Brown) Louisville, Ky., h
Moser, Stan (Flame Club) Duluth, Minn., clng. 11/21, nc
Musikings, The (Sky Club) Asheville, N. C.

N
Nagel, Freddy (Aragon) Ocean Park, Cal., b
Noone, Jimmy (Streets of Paris) Hollywood, Cal., nc

O
O'Brien & Evans (Five O'Clock Club) Manitowish, Wis.
O'Casey, Pat (The Hole) S. F., Cal., nc
Oman, Phil (Mocambo) L. A., Cal., nc
Oliver, Eddie (Edgewater Beach) Chicago, h
Olsen, George (Schroeder) Milwaukee, Wis., clng. 11/26, h
Osborne, Will (Robbins) Warren, O., 11/18, t; (Palace) Cleveland, O., 11/19-25, t; (Circle) Indianapolis, Ind., 11/26-12/2, t
Owens, Harry (St. Francis) S. F., Cal., h

P
Panchito (Versailles) NYC, nc
Panchito (Copley-Plaza) Boston, Mass., h
Paul, Toasty (Vine Gardens) Chicago, nc
Paulson, Art (New Yorker) NYC, h
Pearl, Ray (Melody Mill) N. Riverside, Ill., b
Pedro, Don (Morocco) Chicago, nc
Petti, Emile (Ambassador East) Chicago, h
Powell, Teddy (On Tour) JG
Powell, Walter (Aquarium) NYC, nc
Powers, Tommy (Club Jive) Wilmington, Del., b
Prager, Col. Manny (Childs Paramount) NYC, r
Preston, Larry (WDC MacArthur Canten) Chicago, until 11/24
Prima, Louis (Golden Gate) San Francisco, Cal., clng. 11/24, t; (Rainbow Randevu) Salt Lake City, Utah, oppg. 11/26, b

R
Raeburn, Boyd (Bandbox) Chicago, nc
Ragon, Don (Hi-Le Club) Battle Creek, Mich., nc
Ramos, Bobby (Clover Club) Hollywood, Cal., nc
Ramos, Ramon (Statler) Buffalo, N. Y., h
Rapp, Barney (Blue Moon) Wichita, Kan., b
Ravazza, Carl (Oriental) Chicago, 11/19-25, t; (Riverside) Milwaukee, Wis., 11/26-12/2, t
Raymond, Don (USO Club) New Orleans, La.
Read, Kemp (Ann's Kitchen) Newport, R. I., nc
Reardon, Bill (High Hat) Nashville, Tenn., nc
Redman, Don (Zanzibar) NYC, nc
Reichman, Joe (Biltmore) Los Angeles, Cal., h

S
Samarino, Joe (Post & Paddock Club) Louisville, Ky., nc
Sanders, Joe (Chanticleer) Baltimore, Md., h
Sanderfer, Sandy (Colonial Gardens) Louisville, Ky., nc
Saunders, Hal (St. Anthony) San Antonio, Tex., h
Saunders, Red (Club DeLisa) Chicago, nc
Sawitz, Jan (Vogue Terrace) McKeesport, Pa., clng. 11/26, b
Schroeder, Lou (Mayflower) Jacksonville, Fla., h
Scott, Raymond (CBS) NYC
Sedric, Gene (Midway Musical Bar) Philadelphia, Pa.
Shaw, Bob (Massasoit Hall) Brockton, Mass.
Sherwood, Bobby (Park Central) NYC, h
Smith, Stuff (Garrick) Chicago, nc
Spivak, Charlie (Sherman) Chicago, h
Stone, Eddie (El Rancho) Las Vegas, Nev., h
Stone, Justin (Roosevelt) Washington, D. C., h
Stuart, Nick (Jefferson) St. Louis, Mo., h
Sykes, Curt (Trianon) Seattle, Wash.

T
Tatum, Art (Three Deuces) NYC
Towns, George (Neil House) Columbus, O., h
Trace, Al (Dixie) NYC, h
Trester, Pappy (Park Rec. Center) St. Paul, Minn.
Tucker, Tommy (Adams) Newark, N. J., 11/18-24, t

V
Van, Garwood (Trocadero) Hollywood, Cal., nc
Videto, Ken (Bama Club) Phenix City, Ala., nc
Village Boys (Roseland) Houston, Tex., nc
Vincent, Les (Scala's Arcadia) Berwick, Pa., nc

W
Wald, Jerry (Palace) Columbus, O., 11/23-25, t; (Palace) Cleveland, O., 11/26-12/2, t
Waples, Bud (Ansley) Atlanta, Ga., h
Warren, Arthur (Washington-Yoree) Shreveport, La., h
Wasson, Hal (Buena Vista) Biloxi, Miss., h
Watkins, Sammy (Hollenden) Cleveland, O., h
Weeks, Anson (Aragon) Houston, Tex., h
Wells, Lawrence (Capitol) NYC, 11/15-25, t; (Stanley) Pittsburgh, 11/26-12/2, t
White, Bob (Pla-Mor) Kansas City, Mo., h
Williams, Cootie (Savoy) NYC, b
Williams, Griff (Palmer House) Chicago, h
Wilson, Teddy (Cafe Society) Uptown, NYC, nc
Wingert, Doug (Sycamore Grill) Buffalo, N. Y., nc
Wright, Charles (Drake) Chicago, h

Y
Young, Eddie (Cosmo) Denver, Colo., h

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ence for because October Eberly write to us that member to her at Erie, Pa. Jeri Sw 203 S. 58th have a fa (former called Tom Another has been tillo, 795 N. Y. Dues pictures of ing offeri Shells, S from pres clubs.

Annou made of by Elizabeth St., Kear former I heard of Music Ha come new Modern conducting drive. W 200 Myrl N.J. Swenton, Derwin F put long dress: 174 field, N. J. Loretta St., New president clubs. Sh ested in Sherwood and she I members bers. . . . Cleveland writes the singing w club is sti Ruth Ave. and ner Ave. would li

Mexico Ernesto I Torre, tor dez, guit who is sa

The BANDBOX

By BILL DUGAN

Virginia E. Wellington who has been receiving correspondence for her Bob Eberly Fan Club in care of this column, because we so carelessly neglected to print her address in the October 15 issue, should have a large membership when the Eberly fans know where to write to her. Virginia informs us that the first honorary member is Bing Crosby. Write to her at 1109 East 29th St., Erie, Pennsylvania.

Jeri Sweeney and Rita Smith, 203 S. 58th St., Philadelphia, Pa. have a fan club for Mel Torme (former Chico Marx vocalist) called Tormites.

Another Glenn Miller fan club has been started by Sara Tantillo, 795 E. 182 St., Bronx, 60, N. Y. Dues are 15c a week and pictures of Glenn Miller are being offered free by Thomas P. Shells. Sara would like to hear from presidents of other Miller clubs.

Announcement has just been made of a Trudy Erwin fan club by Elizabeth Prazer, 106 Tappan St., Kearny, N. J. Trudy is the former Kay Kyser chirp, now heard on Bing Crosby's Kraft Music Hall. The club would welcome new members.

Modern Music Makers Club is conducting a large membership drive. Write to Steve H. Frank, 200 Myrtle Ave., Jersey City, 5, N. J. . . . Seems that Frances Swenton, president of the Hal Derwin Fan Club, doesn't stay put long. Here's her newest address: 174 Duer St., North Plainfield, N. J.

Loretta McCabe, 136 N. Twelfth St., Newark, N. J. is national president of all Bobby Sherwood clubs. She wants anyone interested in joining or starting a Sherwood club to write to her and she is offering autographed membership cards to all members. . . . Gerry Whitehead, 1110 Cleveland St., Evanston, Ill., writes that her Liz Tilton (now singing with Jan Garber) fan club is still going strong.

Ruth Ziesel, 590 Navahoe Ave. and Betty Corbin, 631 Conner Ave., Detroit, 14, Mich., would like more members for

their Gene Krupa fan club and are offering action photos of Gene Krupa, Anita O'Day, Roy Eldridge, Johnny Desmond and the band. Write to either Ruth or Betty.

The Eddie Miller Band Club is currently staging a drive for members. Write to Isabel Lee, 958 Silvercrest Ave., Akron, 14, Ohio. . . . A Lee Castle (Benny Goodman's trumpeter) fan club is under way now with Ann Marinelli, 274 Devoe St., Brooklyn, N. Y. as its president and Jean Li Ido, vice-president. All Lee Castle fans write to Ann.

Roz Berliner, 60 Gramercy Park North, New York City, would like more members for her Bruce Hays fan club. Bruce is the Vincent Lopez vocalist. . . . Curtis C. Short, Jr., president of the Jimmy Dorsey Musical Club, wants more members and is offering membership cards and pictures of the band. Also records by the Jimmy Dorsey band are being sent to all members free of charge. Write to him at 1138 Denver Blvd., San Antonio, Tex.

Penay Simone, 1955 E. 7 St., Brooklyn, 29, N. Y. has two fan clubs—one for Corky Corcoran (Harry James tenor saxist) and one for Tom Dix, singing star in *Best Foot Forward*, and would like members.

Flo Zomak, 948 Woodycrest Ave., Bronx, N. Y. wants members for her Hal McIntyre fan club. . . . Ruby Salinas, 42 Rivington St., New York City, president of a Harry James fan club, would like as many members of the service as possible for her club, as well as other additional members. . . . Pat Motter, president of a Harry James fan club at 1705 East 32, Des Moines, Ia., wants members from Iowa, preferably from Des Moines.

Eb-Cats is the name of Dorothy Heireich's Bob Eberly fan

Good Horn



Columbia, S. C.—Henry Sydnam is only 17 years old, but he plays in a James-Elman groove and has had his own five-piece outfit at the USO club here for more than a year. Henry is turning down all offers, fellows, until he finishes his education, so it's no use.

club. Each member will receive a membership card with Bob's picture on it, and a newspaper called *Eb-Tidings*, to be published quarterly. Bing Crosby is also the first honorary member in the club. Dues are 75 cents a year. Dorothy's address is 3130 W. Fountain St., Philadelphia, 21, Pa.

Margaret Martin, 481 Carlaw Ave., Toronto, Ont., is president of the Canadian branch of a Sam Donahue fan club and would like to have all Donahue fans in Canada write to her. . . . Catherine Giordano, 52 Drake Ave., New Rochelle, N. Y., wants more members for her Sam Donahue fan club and also representatives for branches of her club.

A fan club for Bing Crosby and Perry Como, called Crooner Club for Bing Crosby and Perry Como, has been organized by Arline Bakal, 220 Sheridan Ave., Mount Vernon, N. Y. and Lois Heyer, 109 Stuyvesant Plaza, Mount Vernon, N. Y. For details, write to either Arline or Lois. . . . Florence "Buddy" Van Houten, 168-38 Jamaica Ave., Jamaica, 3, N. Y., is plugging for new members to join her Buddy Moreno fan club, and Agnes DeWitt, president of the Buddy Moreno Boosters, 6466 N. Newcastle Ave., Chicago, 31, Ill., is doing likewise.

Tops In Town, a fan club for Lena Horne and Frank Sinatra, has been started by Kay Connolly, 528 Flatbush Ave., Brooklyn, N. Y. Free membership will be awarded to the first ten who write to her. . . . David Whitfield, 62 Highland Ave., New Rochelle, N. Y., announces a Lena Horne fan club and is planning big things for its success.

Anyone interested in joining a Frank Sinatra fan club can write to: Joan Kopeyno, president, 86-15 248th St., Bellerose, L. I., N. Y., or Dolores Weber, secretary, 82-46 249th St., Bellerose, L. I., N. Y.; Joseph E. Reilly, Jr., 45-20 43 St., Sunnyside, L. I., N. Y., who has a club consisting mainly of male members and called Males For Sinatra; Crooner's Best Swooners, in care of Bernice Etkin, 9 E. 193 St., Bronx, N. Y., who states dues will be 20c a month and you will receive four 8x10 photos, snapshots and a paper to be issued regularly; June McLaughlin, 1408 Cromwell Ave., Bronx, N. Y., who, along with Kay Sands and Joan Walsh, has organized a club to be called Club Semper Sinatra.

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STAFF LYRICIST WANTED—Neptune Publications, P. O. Box 505, Annapolis, Maryland.

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First five to write will receive free membership.

Sally Magalnick, president of The Long-Ettes, a Johnny Long fan club, is anxious for new members. Those writing to her will receive pictures of members of the band, newspaper, violin pins, stationery, etc. Her address is 1132 Colgate Ave., Bronx, 59, N. Y. . . . Mary Pavletic, 4503 Eberly Ave., LaGrange, Ill., president of a Nancy Norman (Sammy Kaye vocalist) fan club, says membership cards and photos now available and all service men will receive free membership.

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The Official Ralph Young Fan Club wants more members. Write to Joan Adkins, president, 165 Bradley Road, Scarsdale, N. Y. . . . The Sinatra-Eberly Fan Club, c/o Joan Scafield, 2300 Bathgate Ave., Bronx 57, N. Y., is offering snapshots to members. Dues are 15 cents a month.

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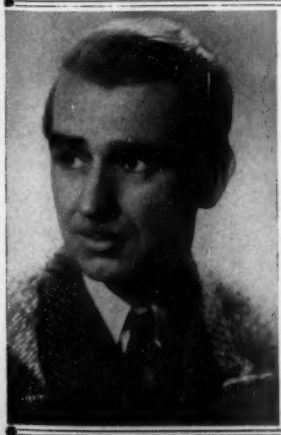
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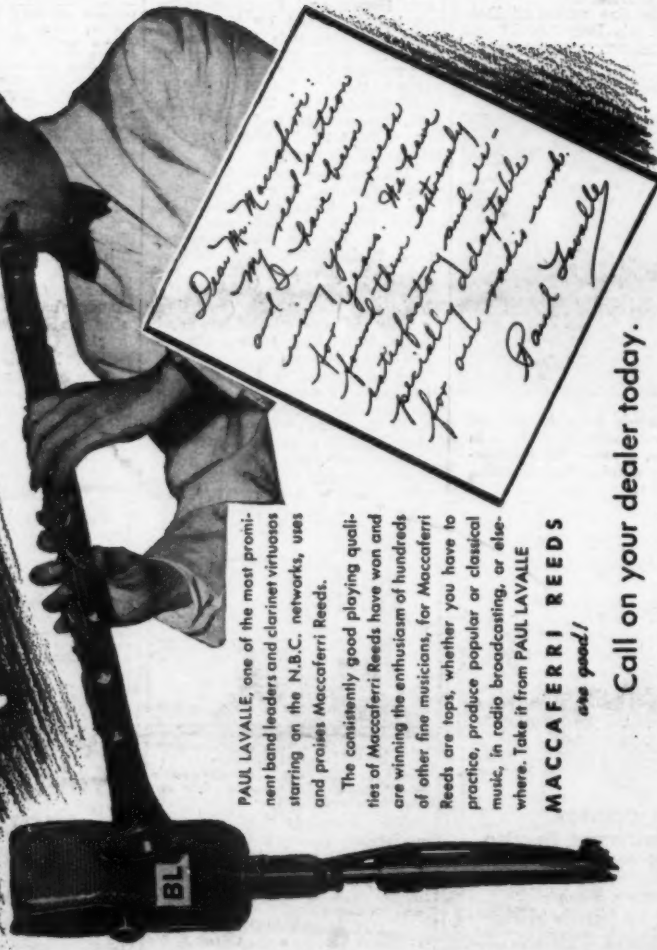
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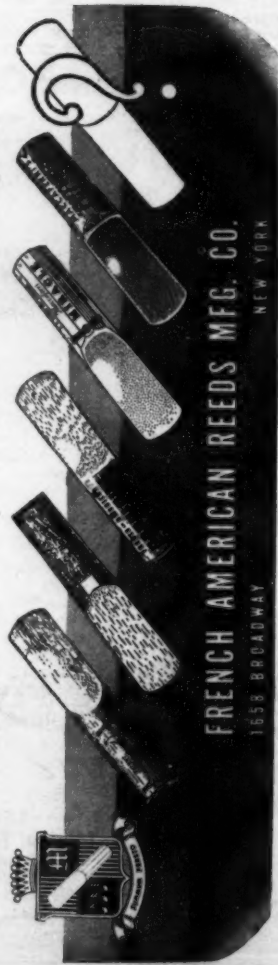


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